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JIMMY DEAN
SINGING
"BIG BAD JOHN"

JAN.



25c

A Charlton Publication

HIT PARADER

JIMMY DEAN

BIG BAD JOHN

EVERLOVIN'

PLEASE MR. POSTMAN

HIT THE ROAD JACK

A WONDER LIKE YOU

BRISTOL STOMP

THIS TIME

I LOVE HOW YOU LOVE ME

SWEETS FOR MY SWEET

(HE'S MY) DREAMBOAT

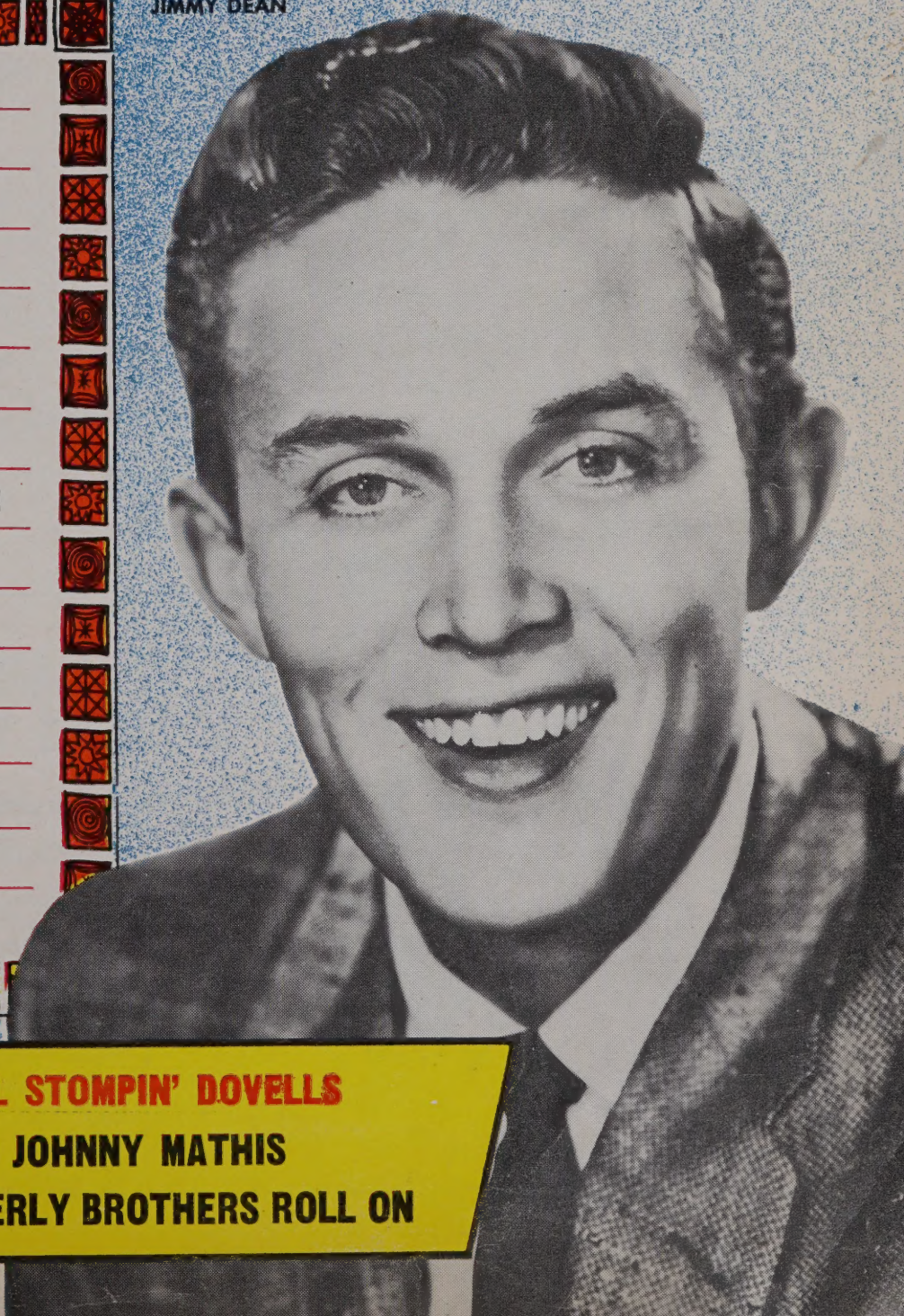
THE FLY ★ HOLLYWOOD

ANYBODY BUT ME

FOOL #1

I REALLY LOVE YOU

RUNAROUND SUE



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| 4. What In The
World's Come Over
You | 23. I'm Gettin' Better | 44. Wheels |
| 5. Baby You Got What
It Takes | 24. Itsy Bitsy Bikini | 45. Baby Sittin' Boogie |
| 6. Harbor Lights | 25. Volare | 46. Where The Boys Are |
| 7. Wild One | 26. All My Love | 47. Good Time Baby |
| 8. Puppy Love | 27. Dreamin' | 48. Pony Time |
| 9. Mama | 28. Kiddio | 49. I Don't Want To Cry |
| 10. O Dio Mio | 29. Ta Ta | 50. Please Love Me For-
ever |
| 11. I Love The Way
You Love | 30. Yogi | 51. Asia Minor |
| 12. Tall Oak Tree | 31. You Talk Too Much | 52. Once Upon A Time |
| 13. Burning Bridges | 32. Georgia On My Mind | 53. Blue Moon |
| 14. When You Wish Up-
on A Star | 33. Blue Angel | 54. Your One And Only
Love |
| 15. The Madison | 34. Stay | 55. You Can Depend On
Me |
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derful |
| 17. Cradle Of Love | 36. Poetry In Motion | 57. Daddy's Home |
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Dance | 37. Wonderland By
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The HIT PARADER BAND WAGON OF A Charlton TOP TUNES Feature

★ I LOVE HOW YOU LOVE ME

BARRY MANN LARRY KOLBER

I love how your eyes close
Whenever you kiss me
And when I'm away from you
I love how you miss me
I love the way you always treat me
tenderly
But darling most of all
I love how you love me.

I love how your heart beats
When ever I hold you
I love how you think of me
Without being told to
I love the way your touch is always
heavenly
But darling most of all
I love how you love me.

I love the way you always treat me
tenderly

But darling most of all
I love how you love me
Yes darling most of all
I love how you love me.
(c) Copyright 1961 by Aldon Music, Inc.
Nevins-Kirshner Associates, Inc.

★ A WONDER LIKE YOU

JERRY FULLER

I've seen the snow-white mountains of
Alaska
I've sailed along the rivers of Peru
I've seen the world and all its seven
wonders,
But I've never seen a wonder like you
I've stood upon the pyramids of Egypt
Far away, across the ocean blue
I've seen the island beauties of Hawaii,
But I've never seen a beauty like you
I've gazed at the White Cliffs Of
Dover

There's not a place I didn't see
And now that my journey is over
I wish you had been there with me
I've walked along the market place in
Siam

I've seen the happy people of Manchu,
But they are not as happy as I am,
'Cause they haven't got a wonder like
you
'Cause they haven't got a wonder like
you.

(c) Copyright 1961 by Four-Star Sales Co.

★ IN THE MIDDLE OF A HEARTACHE

FAT FRANZESE LAURIE CHRISTENSON
WANDA JACKSON

In the middle of a heartache
Half out, half in
Not quite out of love with Bill
Still not quite in love with Jim
In the middle of a romance
Half out, half in
Foolish little heart of mine
Always stepping out of line
How can I make up my mind
When love is blind
Can't let them know
That I'm the cheatin' kind
One love to choose
One love to leave behind
In the middle of a heartache
Half out, half in
Not quite out of love with Bill
Still not quite in love with Jim.

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TOP TUNES

★ HIT THE ROAD JACK

PERCY MAYFIELD

Hit the road, Jack
And don't you come back no more
no more, no more, no more
Hit the road, Jack
And don't you come back no more
no more, no more, no more
(What you say)
Hit the road, Jack
And don't you come back no more
Hit the road, Jack
And don't you come back no more.

Oh, woman, oh, woman
Oh, treat me so mean
You're the meanest old woman
That I've ever seen
I can't stand your say so
I'll have to pack my things and go.

Now, baby, listen, baby
Don't you treat me this way
Because I'll be back on my feet
someday
(Don't care if you do)
(Because it's understood)
(You ain't got no money)
(You're just no good)
Well, I can't stand your say so
So, I'll have to pack my things and go.
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★ PLEASE MR. POSTMAN

Oh yes! Wait a minute Mr. Postman
Wait Mr. Postman
(Please Mister Postman — look and see
If there's a letter in your bag for me
'Cause it's been a mighty long time
Since I heard from this boyfriend of
mine)
There must be some words today
From my boyfriend so far away
Please Mister Postman look and see
Is there a letter — a letter for me.

So many days you passed me by
Saw the tears standing in my eyes
You wouldn't stop to make me feel
better

By leaving me a card or a letter
You'd better wait a minute
Wait a minute
You'd better wait a-minute Mr. Post-
man
Please check and see just one more time
for me
You'd better wait! Wait a minute!
Wait a minute
Wait a minute
Please Mr. Postman
Deliver the letter the sooner the better
Wait a minute! Wait a minute!
Wait a minute please Mr. Postman.

I was standing here waitin' Mr. Post-
man
So patiently, for just a card or just a
letter
Say he needs me returning on to me.
Copyright 1961 by Jobete Music Company

★ THE FLY

JOHN MADARA DAVE WHITE

Come on! Come on! ... an' do the fly
with me
Come on! Everybody ... an' do the fly
with me
Well, if y' don't know how to do it
Just a watch an' see.
Y' gotta shake your hands
All around an' around in the sky
An' then y' buzz around the floor
You can do it if you really try
All the girls an' the guys
Are gettin' wise ... they're gonna fly.

Pretty little girl ... come fly away with
me

Pretty, little girl ... fly away with me
We're gonna fly to the sky
But you'll never fly away from me.
Copyright 1961 by Woodcrest Music and
Mured Music

★ WHAT A PARTY

PEARL KING DAVE BARTHOLOMEW

What a party, what a party
Where was Jody when the lights went
out
(Du wa du wa du wa du wa)
Standin' in the corner just tryin' to
shout

Du wa du wa du wa du wa
What a party, what a party
Big fat piano man he sure could play
What a party, oh yeah, what a party
The party lasted till the break of day
It was so dark in that cozy little place
Du wa du wa du wa du wa
You couldn't see a hand before your
face

Du wa du wa du wa du wa
The neighbors called the cops about
half past four
They came in rough and broke down the
door.

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★ THIS TIME

CHIPS MOMAN

This time we're really breaking up,
This time we've said way too much
This time's for all time,
How about this time?
This time there'll be no goodnight kiss,
This time is forever,
This time I find that I'm really losing
you

My heart is broken now,
It doesn't matter much any how,
since you have gone away,
I only live from day to day.

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★ FOOL #1

KATHRYN R. FULTON

Am I fool #1 or am I fool #2
Have many other fools been fooled by
you
I suppose that the number is far from
being small
And I'll bet that I'm the biggest fool
of all
If I had the chance, I guess I'd do it all
again
I'd go down that same old road
Even though at the end
You'll leave when your heart hears a
new love call
So I guess that I'm the biggest fool
of all.

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6 TOP HITS OF THE WEEK

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LET'S "BRISTOL STOMP"

WITH
the dovells



"A dance sensation that's a'sweepin' the nation," that's the "Stomp." The "Bristol Stomp," that is. All the kids from Maine to Florida are going for this one, another in a long series of dance crazes. Chubby Checker said "The Twist" is designed for people who can't dance." And maybe that's true about "The Bristol Stomp," but you know, it's still a lot of fun.

The fellows responsible for the latest terpsichoreal terror all range in age from eighteen through twenty. They are: Len Barry, who sings lead; Arnie Satin, baritone; Jerry Summers, first tenor; Danny (not Donny) Brooks, bass; and Mike Dennis, second tenor.

All from the greater Philadelphia (Pa.) area, these boys have what it takes to get up there and give a good show; visually as well as musically.

In the Spring of 1961, the five handsome and talented lads auditioned for Dave Appell, Artist & Repertoire Director of PARKWAY Records. The audition was admirable and resulted in a recording contract with PARKWAY. After a mild success with their first PARKWAY recording "No, No, No" they hit it big with "The Bristol Stomp" which rapidly became a national dance craze.

Previously, the boys had been singing together for about four years; entertaining their classmates and appearing at various social functions. They wrote several original tunes (No, No, No" was one of three) and after a vain attempt to break into the record business, eventually, went their separate ways. They did not get together again until Christmas, 1960. Soon after this, the audition at PARKWAY Records was arranged, and the boys were on their way.

The group has many common interests, the main bond being music. They enjoy jazz, pop, some classical and, of course, rhythm and blues. They will travel anywhere to see Ray Charles perform. A favorite pastime of the group is harmonizing and they often get together for a little fun, composing and singing new songs. All the boys get along extremely well and, to date, have never had an argument.

The one thing everyone immediately notices about these boys is their enthusiasm for everything they undertake. This especially comes across when they are performing before an audience. They love their work and love to perform — with this attitude, plus their tremendous talent, how can they miss!!!

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The Record Breakin'



This is another occasion of the Everly magic paying off. Shown here with Don (L) and Phil (R) is James B. Conkling, president of WARNER BROS. Records, presenting them with a gold record for "Cathy's Clown".

Because they're currently riding high on the nation's hit lists in all of the trade mags, Don and Phil Everly fans probably forget sometimes how much time and effort has gone into their success. But the boys, now world acclaimed for their fabulous fascinating style, have nothing but gratitude and thanks for everything you fans out there have made possible.

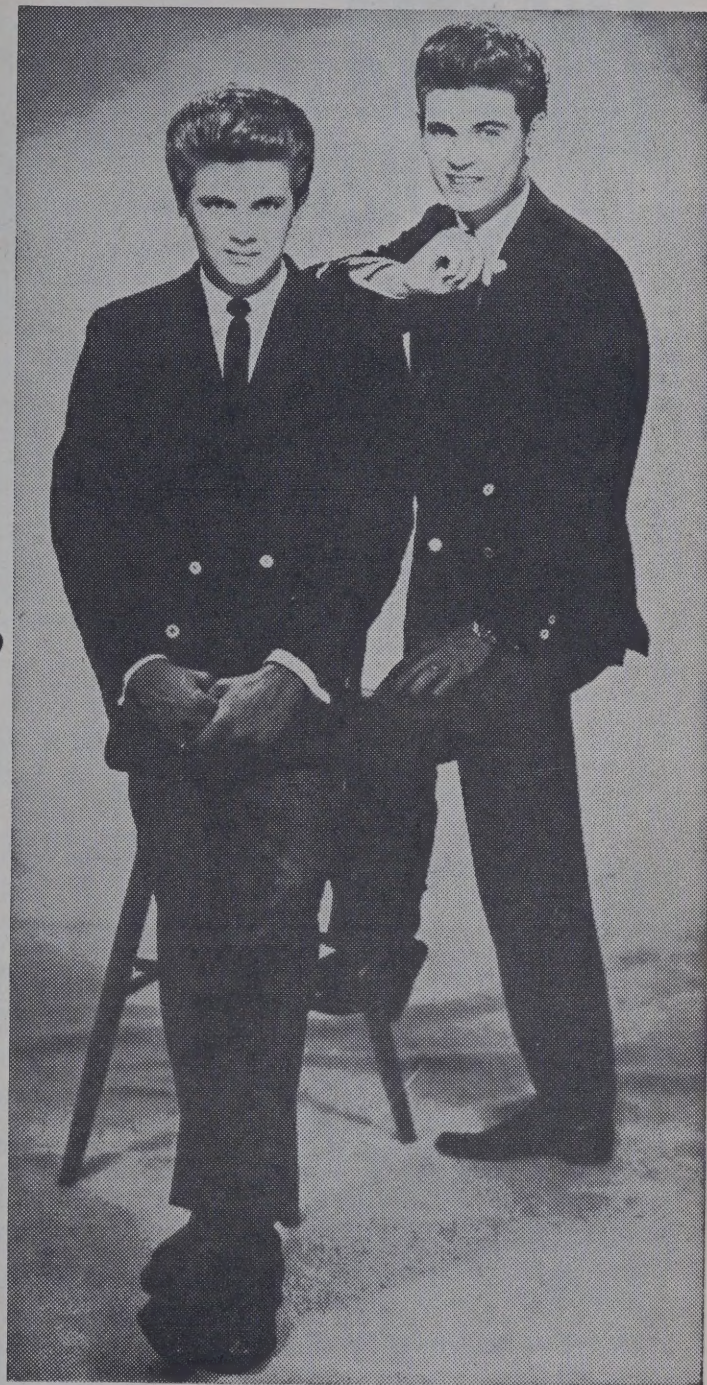
"To play and sing songs that bring happiness to people takes talent. But to struggle to be heard, to fight doggedly on till someone puts your songs on record and a million people listen to them — that takes courage." That was what a leading British fan mag said about the Everlys, who are as popular over there as they are here; a fact which was borne out by the throngs of people who followed them everywhere when

they appeared there last year. They were photographed extensively by the British press, and by Fleetway Publications, Ltd., a company in London that publishes a book each month dedicated to the stars of records, radio and TV on an international level. A kind British fan sent it in, and it makes a wonderful souvenir of the Everly Brothers (to say nothing of making this story easier to write!)

Don (married to a lovely gal named Sue), and Phil (still eligible, girls), had a rough time getting started, what with the competition and hard work used in show business trying to get that "break," that first chance to show what a guy is made of. They came from a show business background, their parents having been country musicians on various radio stations from Iowa to Tennessee. They sang on their parents'



Here's Phil (L) and Don (R) recording their great hit, "Let It Be Me".



Cherie sent us this one of Don and Phil, taken at a personal appearance.

Cherie Long, National Fan Club prez, says this is her favorite Everly picture.

Everlys!



radio shows for years, and finally, because their style changed and grew into what they have today, were fired from their last radio job! If that station manager only knew!

They left home at the ages of 18 and 16 (Don and Phil respectively), and set out for Nashville in their beat-up old Chevy in the early summer of 1955. Their parents knew what they were doing and encouraged them onward, seeing that even after discouraging them the boys still knew what they wanted. They were almost broke, had no place to stay and knew no one in the business. But with persistence, and the fortitude to stick out that first year, they scored after being brought to the attention of CADENCE Records. After scoring with "Bye, Bye, Love," they racked up the fantastic total of

fifteen million records, before they signed with WARNER BROTHERS Records, for whom they now record.

WARNER BROTHERS, in fact, chose The Everly Brothers to be on their first release of a pioneering new concept: "Plus 2." This is, in effect, saying that they are such established stars that the company feels that they are the only ones who can appeal to the record buying public as a whole. The record offers you the regular two tunes, such as "Muskrat" and "Don't Blame Me" (both doing well), as well as two abbreviated "oldies" on the same record, giving the buyer a bonus while paying the same as is normally asked for the same type of record. Just another precedent-setting step in a fabulous career. We salute the Record-Breakin' Everlys!!



We at HIT PARADER think that this is just about the grooviest HP put out on the racks in a long time. As a matter of fact, it's got everyone. For everyone, where else could you find a story by Johnny Mathis! Johnny wrote this one especially for us, and we think it's the kind of level-headed thinking teenagers would do well to emulate. It's called "My Idea Of Success," and we'll bet you didn't know that Mr. Mathis had a serious side.

"Jack Scott Steps Up" for a closer look at stardom, a goal he attained long ago. He's up on top again as you all well know.

We cannot forget "Those Record-Breakin' Everlys," who have gotten to the stage of the game where everything they do is a sure-fire smash. Dig, like, how it all came about. With some swell pix sent in by a kind Everly fan. We've had a lot of requests for the boys lately.



THE EVERLY BROTHERS

Jimmy Dean has caused such a stir with his smash, "Big Bad John," that we rearranged our schedule to fit him in before we hit the presses. You'll want to read all about "The Folk Music Tradition" — and Jimmy Dean.

We've got more; don't go away: we aim to give you your money's worth!

Sue Thompson, that "Sad Movies" gal really had a hard time herself before she got started as a top singer. "Sad Movies" is like a dream come true for her.

We don't want to neglect you dyed-in-the-wool Rock 'n' Rollers, so we included two of the groups currently "makin' it" on today's scene, Danny And The Juniors, and the newest sensations, The Dovells, who "Bristol Stomp" all over the place.

We've got new star Dorothy Jones, Connie Francis, Johnny Burnette, another new star, Norma Rivers, Mr. Mike Clifford, and our own swingin' album review column. So dig in and see what's happenin'. Like later!

★ BIG BAD JOHN

J. DEAN

Every morning at the mine you could see him arrive
He stood six foot six and weighed 245
Kinda broad at the shoulders and narrow at the hip
And everybody knew that he didn't give no lip to big John
Big John, big John, big bad John, big John
Nobody seem to know where John called home
He just drifted into town and stayed all alone
He didn't say much, he was kinda shy
And if you spoke at all you just said "hi" to big John
Somebody said he was from New Orleans
Where he got in a fight over a Cajun queen
And a crashin' blow from a huge right hand
Sent a Louisiana fella to the Promised Land
Then came the day at the bottom of the mine
When a timber cracked and men started cryin'
Miners were prayin' and hearts beat fast
And everybody thought that they breathed their last, except John
Through the dust and the smoke of this man made hell
Walked a giant of a man that the miners knew well
Grabbed a saggin' timber and gave out with a groan
And like a giant oak tree stood there alone
And with all of his strength he gave a mighty shove
Then a miner yelled out, "There's a light above"
And twenty men scrambled from a would be grave
And now there is only one left down there to save, big John
With jacks and timbers they started back down
Then came that rumble way down in that mine
Then smoke and gas belched out of the ground
Everyone knew it was the end of the line for big John
Now, they never reopened that worthless pit
They just placed a marble stand in front of it
These few words are written on that stand

"At the bottom of this mine lies a big, big man, big John."

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★ YOUNG BOY BLUES

DOC POMUS

PHIL SPECTOR

Ev'rytime I kiss somebody new
I make believe I'm kissin' you
But I can't kid my aching heart
'Cause my heart knows we're still apart
And each night is like a thousand days
Since I got these young boy blues
I wanna cry when I hear your name
But if I cried I'd feel ashamed
So I let my pride be my guide
And I keep these tears inside
So I wonder why, I wonder why
Why I got these young boy blues
Don't know where to go
Don't know what to do
I'm so lost and lonely
Since I lost you.

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★ THE BRISTOL STOMP

KAL MANN

DAVE APPELL

The kids in Bristol're sharp as a pistol
When they do the Bristol Stomp
It's really sumpin' . . . when the joint is jumpin'
When they do the Bristol Stomp.

The sounds are spinnin'
Every Friday night
They dance the greatest
An' they do it right
But here's the latest
It's a crazy sight . . . to see.

It started in Bristol
At a D. J. hop
They holler an' whistle
Never wanna stop
We pony an' twisted
And we rocked with dad . . . by gee.

It's got the groovy beat
That makes you stomp your feet
So come on get in line
You're gonna feel fine.

And once you dance with me
You'll fall in love you'll see
The Bristol Stomp will make you mine, all mine!

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★ SWEETS FOR MY SWEET

DOC POMUS

MORT SHUMAN

If you wanted that star that shines so brightly,
To match the stardust in your eyes
Darling, I would chase that bright star nightly,
And try to steal it from the sky.

If you needed a dream to keep you smiling,
I'd tell the sandman you were blue
And I'd ask him to keep that sand apilin',
Till your dreams would come true.

If you wanted a love to last forever,
Then I would send my love your way
And my love wouldn't only last forever,
But forever and a day.

'Cause I would give sweets for my sweet, sugar for my honey,
Your tasty kiss thrills me so
More precious than diamonds or money
I'll never ever let you go.
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★ THE LANGUAGE OF LOVE

JOHN D. LOUDERMILK

Oh, two lovers parked on lover's lane
Just a watchin' the stars above
They don't have to say a thing
They're speaking the language of love.

Ooo-be do-be do-be doo
Oo-be do-be do-be doo
Oo-be do-be do-be do-be do-doo
Do-be do-do 'n' do-doo.

Oh, two lovers sipping on a chocolate shake
You can tell what they're thinking of
Their eyes are saying little secret things
They're using the language of love.

Oh, two lovers sitting in English class
Don't know what the teacher's speaking of

Ain't learned no English but they're learning fast

The language of love.

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the ABC shorthand
decided to send
for FREE book

Aug 6th

Enrolled for
SPEEDWRITING
Course—Hope it's
easy as they say

Aug 13th

SPEEDWRITING's
wonderful. I'm
enjoying every
minute of it

Sept 25th

Finished
SPEEDWRITING
TODAY! I did it
in SIX WEEKS
and now I'm
ready for
that BIG JOB!

Sept 30th

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& mo pa"
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and I proved it!
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sales clerk job to
secretary to
a top New York
executive.

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★ RUNAROUND SUE

ERNIE MARESCA

DION DI MUCCI

Here's my story sad but true
It's about a girl that I once knew
She took my love, then ran around
With ev'ry single guy in town.

Hip, hip, bom di di di di di
Hip, hip, bom di di di di di
Hip, hip, bom di di di di di, hip.

I should have know it from the very
start
This girl would leave with a broken
heart
Now, listen people what I'm tellin' you
Keep away from-a Runaround Sue
I miss her lips and the smile on her
face
The touch of her hand and this girls
warm embrace
So if you don't wanna cry like I do
Keep away from Runaround Sue.

She likes to travel 'round
She'll love ya and she'll put you
down

Now, pepole let me put you wise
Sue goes out with other guys
Here's the moral of the story
From the guy who knows
I fell in love and my love still grows
Ask any fool that she ever knew
They'll say, "Keep away from-a Run-
around Sue."

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Disal Music Corp.

★ I REALLY LOVE YOU

LEROY SWEARINGEN

Doo doo doo doo doo doo doo doo
doo doo doo doo doo doo doo doo
doo doo doo doo doo doo doo.

Yes, you, I really, really love you
Nobody else will do
That's why I love you,
That's why, why, why.

Yes, you, I really, really love you
Nobody else will do
That's why I love you
That's why, why, why.

Well babe you know I love you so
I'd praise the world if you could know
But when I see you coming down the
street
My heart skips a beat.

You, I really, really need you
But then you played me for a fool
Why do you do me like you do, do, do.
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★ THE DOOR TO PARADISE

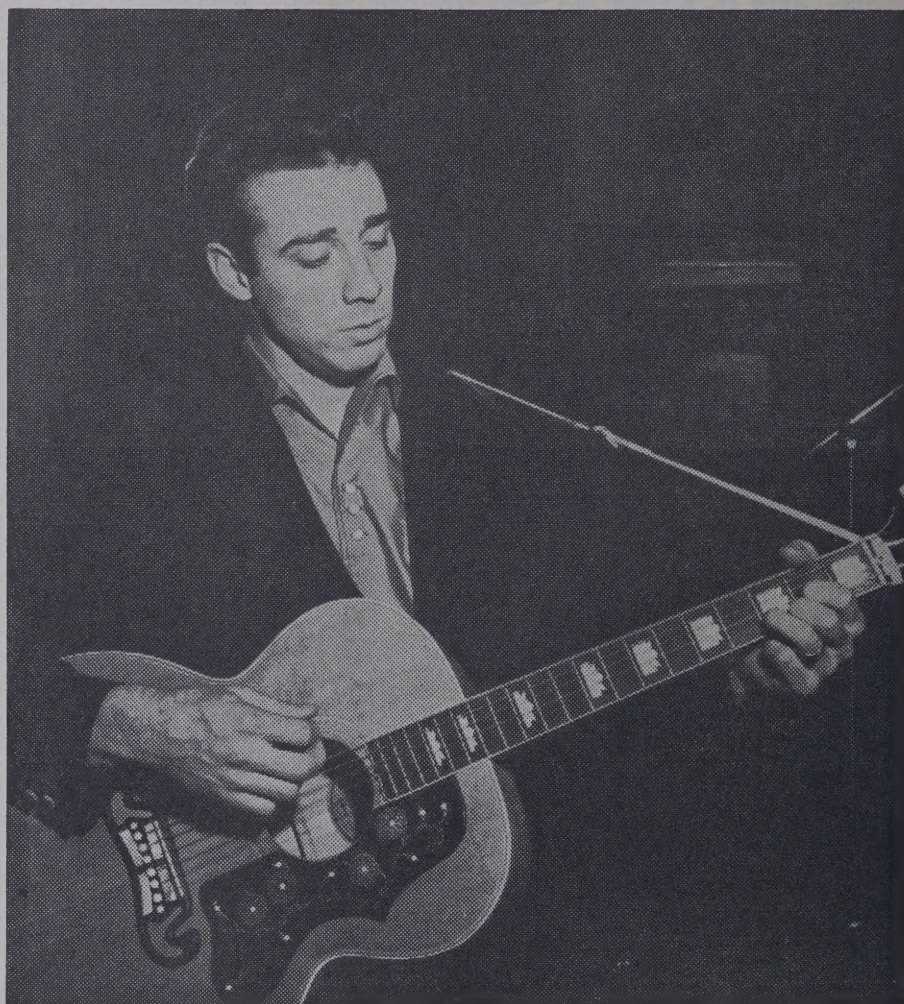
Here we are so close to heaven
Can't you see it in my eyes
Will you love me or forsake me
For only you can take me
Through the door to paradise.

If you tell me that you love me
You can take me to the skies
Say the word and we will be there
For you can turn the key, dear
To the door to paradise.

Here we stand, hand in hand
Won't you give a little sign
Make me know you understand
And you're willing to be mine, all mine.

Kiss me sweet and touch me tender
I'll surrender to your sighs
Tell me this is love forever
And then we'll walk together
Through the door to paradise.
Copyright 1961 by Kalmann Music

JACK SCOTT STEPS



The road to success has meant a lot in the personality development of one Mr. Jack Scott. It has meant many things to this now famous singer-composer-guitarist.

Jack, twenty-four years old this month (Jan.) on the 24th day, was born in Windsor, Ontario, where his parents had moved when he was born. He moved back to this country, and today lives with his parents in Hazel Park, Michigan.

Jack feels great contentment over the fact that his financial rewards have made things much easier for his mom and dad; his brothers and sisters, and

he has enjoyed every minute of his travels both here and abroad. He certainly feels that this contact with people all over the good old U.S.A. has helped him to gauge their likes and dislikes, and to then go about "delivering the goods," as it were, through his music.

That is just one reason why his new release, "Steps 1 and 2" is scoring so highly on both the popular and country charts. "One Of These Days," the other side, is no slouch either. Jack Scott recognizes the great strides made in recent years in the acceptance of country music, and wants to keep abreast of



"What's happening."

Jack recently moved a couple of steps up the ladder by signing with CAPITOL Records, a move made after careful thought on his part. He previously had recorded for CARLTON, and before that, for TOP RANK, INTERNATIONAL, a firm which also is well-known in England as a top film producer, via the Rank Organisation. (the "s" is their spelling, not ours!).

Back to Mr. Scott!

Jack received his first guitar from his parents at the age of seven years. They thought it would help him to make friends with people more easily,

as he was a rather shy, quiet kind of a youngster. As you all know, Jack now has more friends than he can count, as witness his popularity with the teenagers, and even their older brothers and sisters.

You'd never know about Jack's shyness today, to look at him. He's an avid body builder and, not withstanding, hasn't that muscle-bound look! He fits into the music business like a duck takes to water. Jack has this advice to offer to youngsters starting out in the field of their choice. "Do what you believe in and you'll be taking the right steps to success."

★ CRAZY

WILLIE NELSON

Crazy, crazy for feelin' so lonely
I'm crazy, crazy for feelin' so blue
I knew you'd love me as long as you
wanted

And then someday you'd leave me for
somebody new

Worry, why do I let myself worry
Wond'rin' what in the world did I do
Crazy for thinking that my love could
hold you

I'm crazy for tryin'

Crazy for cryin' and I'm crazy for
lovin' you.

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★ I WANNA THANK YOU

Ha, ha, ha, ha
Ha, ha, ha, ha
Shooby, dooby, dooby, doo
I wanna thank you.

You left an' made me blue
Sat aroun' an' cried for you
And then I dried my eyes
Found a girl that's paradise
She's my latest; the greatest in town
Y'know I wanna thank you
For puttin' me down.

This girl is sweet an' true
She treats me better then you
You gave me my big chance
And I found my dream romance
She's my latest; the greatest in town
Y'know I wanna thank you
For puttin' me down.

Goodbye, farewell, so long
Y'know y'done me wrong
It all turned out all right
Found a girl that's dynamite
She's my latest.

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★ LINDA

JACK LAWRENCE

When I go to sleep
I never count sheep,
I count all the charms about Linda
And lately it seems in all of my dreams
I walk with my arms about Linda
But what good does it do me,
For Linda doesn't know I exist?
Can't help feeling gloomy,
Think of all the lovin' I've missed
We pass on the street, my heart skips a
beat,

I say to myself "Hello, Linda."
If only she'd smile I'd stop her a while
And then I would get to know Linda
But miracles still happen
And when my lucky star begins to
shine

With one lucky break I'll make Linda
mine.

Copyright 1946 by Warock Music

★ SPANISH TWIST

SYLVESTER BRADFORD

There's a brand new dance goin' 'round
Not so very long ago-o-o
The Spanish twist

Woe, oh, oh, the Spanish twist
Started down in Mexico

Not so very long ago-o-o
The Spanish twist

Woe, oh, oh, the Spanish twist

The boys stand still

The girls move around

Pretty little hips goin' up and down

Come on, honey, twist with me

You're gonna love it, wait you'll see

'Cause it's not too slow

Not too fast

Ooh, that's right let the good time last

The Spanish twist

Woe, oh, oh, the Spanish twist.

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"HOLLYWOOD DREAMBOAT"



**THIS GAL'S STILL
DOWN-TO-EARTH
IN SPITE OF
FAME AND FORTUNE!**

CONNIE FRANCIS

Hollywood Dreamboat? Now where did we dig up such a corny old-fashioned title like that, for a Connie Francis story? Well, cats, you can rest easy. Connie's not gone "Hollywood," as is the vogue among her contemporaries in the music world. Maybe it's because they're not really her contemporaries.

She is about the only girl star who hasn't moved to Hollywood, preferring to remain with her family in their suburban New Jersey home which, though very comfortable, just doesn't seem to fit in with everyone's preconceived notion of where a "star" should live. But then, Connie herself doesn't fit in either. Except in the talent department.

A good looking black haired girl of Italo-American descent, Connie was born on December 12, 1938, in Newark, New Jersey, into a music-loving family headed by Papa George Franconero, which was her last name "B.S.B." (Before Show Business).

Soon after reaching the age of four, Mr. Franconero had her playing the accordion, although you could just about see her behind the thing. But you could hear her voice even then. She got her first break on George Scheck's "Star Time" TV Show in Newark, where she wouldn't even have gotten a chance to be heard if she hadn't had her accordion with her, but that was enough to single her out for audition from that mass of eager young faces.

Today George is her manager and Papa Franconero is her most active supporter and acutely sensitive career guide. He, incidentally, caused her to cut "Who's Sorry Now?" with a beat, which proved to be the key that opened the doorway to success for her. Today she listens to his thoughts about everything she does, and with good reason, don't you think?

Connie's many awards pale before her eyes when she's with her family in suburban Bloomfield, New Jersey, and despite the rigorous life she leads, she wouldn't change a minute of it. She lacks the pretentiousness of those who have gotten to the top on sheer nerve and a small sprinkling of talent. Connie will never go "Hollywood" on us; of that you can be sure. Even though she's made movies there. They all love her in "Cal," but she gets more kicks out of her stuffed animal collections than nightclubbing till the wee hours. A wonderful gal and definitely the country's leading singer. Connie Francis.

★ HOLLYWOOD

JOHN D. LOUDERMILK

Whose jalopy is-a covered with junk
But don't have any money for lunch
It's Hollywood, it's Hollywood
Who's the local star with the big fine
car

It's Hollywood

Who wears the shaded glasses after
dark

Who tries to talk the little girlies into
parking

It's Hollywood, it's Hollywood

Who's the local yocal with the horn-
rimmed bifocals

It's Hollywood

Who else would hold a cigarette like
that

Who else would wear a little "French-
ies" hat

No one but Hollywood, Hollywood

Who think he's been around

But ain't never got out of town

It's Hollywood

I'll give you just one little guess

At who old Hollywood's trying to im-
press

You're right, it's Hollywood, it's
Hollywood

Who's that farmer who thinks he's a
charmer

It's Hollywood.

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★ EVERLOVIN'

DAVE BURGESS

Everlovin' you're my one desire
Everlovin', you set my soul afire
Everlovin' I'll have you someday

Yea! Yea! Yea!

Everlovin' I will treat you tender

Everlovin', if you will surrender

Everlovin', I'll be everlovin' you

Whoa, Whoa

You're my darling

The only one I'm dreamin' of

I gotta make you mine

Cause you're the only one I'll ever love

Everlovin' say you'll leave me never

Everlovin' I'll be yours forever,

Everlovin' I'll be everlovin' you.

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★ PLAY IT AGAIN

HOWARD GREENFIELD GERRY GOFFIN
CAROLE KING

Dear Mr. DeeJay, play it, play it again
I want my baby to remember when

We danced to the jukebox

When the lights were low

'Til they played "Goodnight, sweet-
heart

Well, it's time to go"

Dear Mr. DeeJay, he's gone, gone away

I want him to hear the songs of

yesterday

Make him remember how he loved me
then

Please, Mr. DeeJay, play it again

"A Thousand Stars" in the sky

Where shining up above

While we stood below "Pledging Our
Love"

"I've been so lonely, lonely and blue"

So, Mr. DeeJay, it's all up to you

Play all the goldies from the old top

ten

Oh, please, Mr. DeeJay, play it again

"We Go Together," play it again

"Sincerely," play it again

"You're A 1,000 Miles Away," play it
again

"Over The Mountain," play it again

"Earth Angel, Earth Angel," play it

again

"Silhouettes," play it again

"Life Is But A Dream," play it again.

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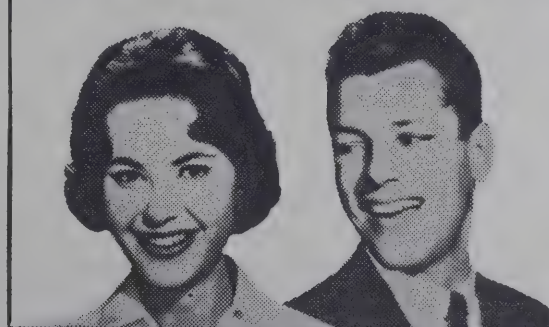
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the folk music tradition

JIMMY DEAN



One of the most pleased young men in the country these mornings is a young fellow by the name of Jimmy Dean, (not related to the late James Dean) who has startled the whole musical world with his chart-topping (not chart-climbing) COLUMBIA Record, "Big Bad John." It is one thing to have a wide following and yet another to be comparatively unknown to the general public at large and still come up with a smash hit. Jimmy, let it be said, has been a consistent favorite in Country and Western music, which can be considered one of the folk musical forms originating in this country and unique to the United States. It has spread to other countries, however.

"Big Bad John" is but one more record that has been part of the rising resurgence of folk music all over the country. In the summer of 1961, five college students from Wesleyan University in Middletown, Conn. became the proud possessors of the #1 position on the charts with a tune called "Michael," based on a folk song which is doubtlessly over three hundred years old. But it still has "60's" appeal when done in good taste. Any folk music has.

The blues can be considered folk music. Calypso is the folk music of the islands as much as the national music of any European country is justly known as the folk music of that particular country. In many cases these various influences have combined to produce the popular music we know today.

Jimmy Dean's reading of "Big Bad John" can be likened to the Tennessee Ernie Ford hit of a few years back, "Sixteen Tons." Both have the life of the miner as the basis for the story unfolding with each subsequent verse. Tennessee Ernie "owes his soul to the company store," a place run in those days by the mining company to keep its people close by. And also to extend credit during hard times. "Big Bad John" can almost be called the Paul Bunyan of mining.

Although the song was written by Jimmy Dean, he must've heard about men like "John" when he was a boy in Plainview, Texas.

Jimmy, whose looks belie his thirty-two-years, has been one of the most popular of the country musicians to reach prominence during the past ten years. He was originally "discovered" by the Sol Hurok of Country Music, Connie B. Gay. Connie had him entertaining the troops, then doing local radio and TV work in Washington, D.C.

He was next given the chance to have a nationwide weekly television show, "The Jimmy Dean Show," which gained him even more recognition. We would venture to guess that after all of the fuss about "Big Bad John" dies down, Jimmy Dean will remain the same unaffected guy who is still popular enough to get about 25,000 fan letters a week. He won't have to worry. His music is deep in the tradition of America and will last as long as she (the U.S.A.) does.



*Here's Jimmy with
his old group, The
Texas Wildcats!*

(He's My) ★ DREAMBOAT

JOHN D. LOUDERMILK

He's my dreamboat asleep in English class
He's my dreamboat allowing his folks' grass
He's my dreamboat with the dreamy, dreamy eyes
He's my dreamboat working on his car
He's my dreamboat strumming his guitar
He's my dreamboat with the dreamy, dreamy eyes
I dream of dreamboat in ev'rythting I do

And I know that darling dreamboat
Dreams of me, too
He's my dreamboat poppin' a dixie cup
Darling dreamboat, that crazy, silly nut
He's my dreamboat with the dreamy, dreamy eyes.

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★ LOVE, OH, LOVE

CLYDE OTIS BROOK BENTON

Love, oh, love how can it be
Love, oh, love how can it be
Love, oh, love how can it be
I love a boy,
Who don't love me
He walked right by my door last night
He walked right by my door last night
He heard me sigh, he heard me cry,
But he walked right by my door last night

There he goes, the one I love
There he goes the one I love
There he goes and heaven knows
That he's the one I'm dreaming of.

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★ DARLING JANE

JOHN D. LOUDERMILK

Jane and I'd been married for only a week
And were honeymooning down off Miami Beach
We took our rented cabin cruiser
'Way out past the reef
Doin' as we pleased
Just my Jane and me
I was on the starboard how, baiting a hook
Jane was taking a sun bath and reading a book
And all at once the southern sky grew dark
And it started to rain
The anchor chain began to strain,
The breeze became, a hurricane.

I was panic-stricken so I quickly ran below
And tried to reach the coast guard on the short wave radio
I sent S. O. S.'s but no answer ever came
I called to Jane, but the wind and rain,
Had given Jane, to the hurricane.

All night long I searched through roaring waves and driving rain
And over a hundred mile per hour winds, but all in vain
I was torn and bleeding and I cursed the hurricane
Used the name of God in vain, I was insane, from losing Jane.

Now the morning sun is hot, the seas are calm once more
And the breeze is gentle as I head the boat for shore
My eyes can't help the crying and my heart can't help the pain
That's in my brain, from losing Jane, my everything, my DARLING JANE.

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★ SO LONG BABY

DEL SHANNON

I see you a-laughin'
And a-tellin' everyone in town
That you've made a fool of me
Well, go and talk some more
Because, baby, I don't care anymore
Because you don't bother me
Because I got news for you
I was untrue, too
And I don't care what you say
So go and love some more
Because I don't care anymore
I've got another love of my own
Step by step you put me down
Always calling me a clown
If you ever go away
Promise that you'll stay
Far, far, far, from me, me, me, me
Now that we played the game
I guess we're both the blame
We tried to break each others hearts
You had one jump on me
But I jumped twice you see
It's over now, be on your way
So long, baby, be on your way.
Copyright 1961 by Vicki Music, Inc. and McLaughlin Pub. Co.

★ LITTLE SISTER

DOC POMUS MORT SHUMAN

Little sister, don't you
Little sister, don't you
Little sister, don't you kiss me once or twice
And say it's very nice and then you run
Little sister, don't you do what your big sister does
Well, I dated your big sister
And I took her to the show
I went for some candy
Along came Jim Dandy
And they snuck right out the door
Little sister, don't you
Little sister, don't you
Little sister, don't you kiss me once or twice
And say it's very nice and then you run
Little sister, don't you do what your big sister does
Everytime I see your sister
Well, she's got someone new
She's mean and she's evil
Like a little ole boll weevil
Guess I'll try my love with you
I used to pull your pigtails
And pinch your turned up nose
But you've been a-growin'
And, baby, it's been showin'
From your head down to your toes.
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★ SECOND CHOICE

JERRY KOLBER JACK KELLER

Today I heard a story
That I didn't wanna know
About the boy who broke your heart
And how you loved him so
I listened to his every word
And shed a tear at what I heard
Was all at once I guess I realized.

I'm just your second choice
Your rebound love affair
I'm just your second choice
But I don't care.

Also heard his kisses
Used to thrill you thru' and thru'
I may not thrill you like he did
But this I swear to you
I'll make you happy wait and see
And all your life you're gonna be
So glad, my love, your second choice was me.

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JOHNNY BURNETTE

IT TAKES PERSISTENCE



Here's Johnny rehearsing before the record was cut.

After several "takes", Johnny says "That's it; it sounded good that time, boys."

Johnny Burnette's middle name should be "Persistence."

The LIBERTY Records singing star had a number of obstacles to overcome in getting his career going and he's still driving to make sure his great success continues.

"I've been very fortunate," Johnny explains, "the radio stations, disc jockeys and particularly the fans have been great to me. But I'm not going to let them down. I'm going to continue to do my best in everything I do."

A likeable lad from Tennessee, Johnny learned how to play the guitar when he was five years old. As a youngster he also composed his own tunes. When he graduated from high school, Johnny had to turn down an athletic scholarship (he was a star prep footballer) to Holy Trinity University to help his family weather economic storms. In the process, he had to postpone his musical interests.

A turn as a professional boxer followed, but Johnny needed money for his family and he just wasn't making enough of it as a fighter. He then signed on a river boat line that sent barges up and down the Mississippi. This job netted him enough to help his family and allow him to return to his musical career.

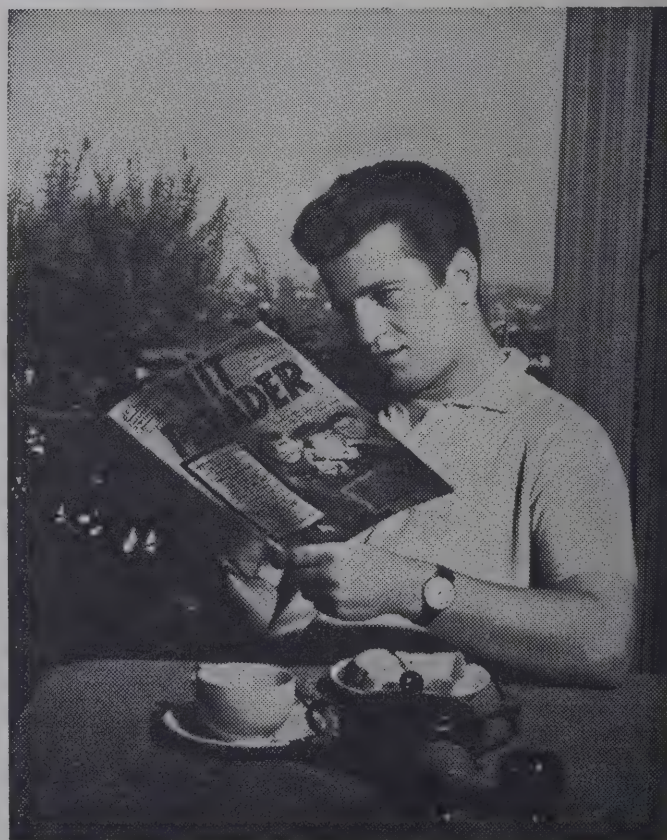
But Johnny was not content just to sing professionally. He wanted to be a composer as well.

"When I first came to California," Johnny explains, "I made a point of seeing Ricky Nelson to see if he'd record some of my tunes. I thought this would get my composing career off to a flying start.

"When I arrived at Ricky's house, no one was home, so I camped on his front lawn for hours waiting for him. When Rick returned I told him I had composed some songs he might like. He did, and the first two he cut were "Believe What You Say" and "Waitin' in School'."

"I'm not going to rush into a film career," Burnette says. "I want to be sure I'm ready for that first role — that's why I'm studying dramatics now so I can do my best."

Johnny's latest LIBERTY recording to take off on a "wild blue yonder" chart climb, and with just cause, too, is "God, Country And My Baby," while the flip side of the record is a Johnny Burnette original; "Honestly I Do." His last big hit, "Dreamin'", was a smash, and this one should do as well. Yes, Johnny Burnette wasn't "Dreamin'" when he wanted success; he went out, and through his initiative and persistence, has arrived!



Johnny reads a copy of HIT PARADER over a cup of coffee in Hollywood.

★ THAT'S THE WAY IT GOES

KAL MANN

BERNIE LOWE

Listen, little brothers
Hear what I'm puttin' down
This old world is a funny old world
An' it jus' goes roun' and roun'.

That's the way it goes
That's the way it goes
Oh, brothers! Where it ends, nobody
knows
That's the way it goes.

When you're a winner
Y' got lots of friends
An' everybody loves you so
But when things change
An' your good luck ends
Where did everybody go.

Y' got a baby
'N' y' love her so
She says that you're her only pearl
Here comes your buddy an' he says
"Hello"
An' it's goodbye, little girl.

Listen, little brothers
Play the game like you been taught
Do everything like everybody else
But don't ever get caught.

That guy over there,
He shouts all day
That he's gonna make the world fall
down
But this old world is a funny old world
An' it still goes roun' an' roun'.
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Publishing Co.

★ TELL IT TO A THREE EYED MAN

BARRY MANN

ART KAPLAN

Ya left me and you broke my heart
Now ya askin' me
To give our love a brand new start.

Well, sugar, honey,
Tell you what you oughta do
Go and tell it to a three eyed man
A garbage can
A talkin' tree
And if they agree that your love is
true
I promise you
That I'll take you back to me.

Ya hurt me and you left me low
Now ya come around and tell me that
you need me so
Ya dropped me and you made me cry
Now ya think you're gonna get your-
self a second try.
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Nevins-Kirshner Associates, Inc.

★ I. O. U.

BILLY DAWN SMITH ALLYSON R. KHENT
BERT KEYES

I. O. U. kisses by the millions
I. O. U. love words by the billion
I. want to give you treasure,
O. only you can measure,
U. made my life a pleasure
Ever since we've been together
I. O. U. all my young emotion
I. O. U. all my deep devotion
I. found real true happiness
O. within your warm caress,
U. know I must confess it's true
I'll even sign the dotted line and a
lifetime guarantee
That I am yours and you are mine,
From now until eternity
I. O. U. scenes we planned together
I. O. U. dreams to last forever
I. never thought that this could be
O. how I've waited patiently
U. proved your love belonged to me.
Copyright 1961 by Winneton Music Corp.

● SAD MOVIES (Make Me Cry)

By John D. Loudermilk

He said he had to work
So I went to the show alone
They turned down the lights
And turned the projector on
And just as the news of the world
Started to begin
I saw my darling and my best friend
walk in
Though I was sitting there
They didn't see
And so they sat right down
In front of me
And when he kissed her lips
I almost died
And in the middle of the color cartoon
I started to cry
Oh, sad movies always make me cry
Oh, sad movies always make me cry
So I got up and slowly walked on home
And mama saw the tears and said,
"What's wrong?"
And so to keep from telling her a lie
I just said sad movies make me cry.
(c) Copyright 1961 by Acuff-Rose Publica-
tions

★ WANTED, ONE GIRL

DON RUBEN

CHARLES KOPPLEMAN

JACK KELLER

Wanted, one girl in her teens, woe oo
Wanted, one girl, to be my queen
Woe oo very good company, work's
darn hard
This could be a permanent job.

Wanted, one girl can't use two, oh, no,
Must be willing to be true, woe oo
Salary none, but lots of love
To apply write the stars above.

One of your girls send me your
application
Mark your letter with proper
identification
I'll pick the one who meets my
qualification
Sure to receive my personal
consideration.

Wanted, one girl, to hold me tight, woe
oo
Wanted, one girl, to kiss good night,
woe oo
Start at once, position ready
You just got to be my steady.
(c) Copyright 1961 by Aldon Music, Inc.
Nevins-Kirshner Associates, Inc.

★ I'M COMIN' HOME

CHARLIE RICH

Well, it's so very hard to have to leave
the one you love
And you get more lonely with each
passing day
It's so lonely just sitting there and
dreaming of
Of that girl a thousand miles away
Yes, it's still lonely having just her
picture here with me
And I know I just can't stand it any
more
I'm gonna leave here right now
And go back where I ought to be
Goin' home to the girl that I adore
Well, ev'rytime I hear her sweet voice
on the telephone
Then I know I just can't stand it
another day
I'm gonna call right back and tell
her that I'm comin' home
Call her back and say I'm comin' home
and stay
Call her back and say I'm comin' home
and stay.

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MY
IDEA
OF
SUCCESS



by johnny



I really enjoyed myself when I played in London recently. Note the double-decker bus in background.



Johnny wants to thank you for your cards and letters asking for this feature.

I suppose everyone, young and old, hopes to be a "success." But, what is "success"? What is this thing that so many strive to attain?

To my way of thinking, "success" is a very personal thing — not to be judged by others, but to be judged by no one but myself. Even when I receive a particularly large paycheck; even when I read a good review, I am not always convinced or satisfied that I have been a "success."

I do not agree at all with society's usual conception of "success," wherein wealth, recognition, or social position are the measuring rods. I do not agree that a person is successful only because he has attained any of these or all three. The unanswered question frequently is, "How?"

I regard myself as "successful" only when I am satisfied that I have done the best of which I am capable. No amount of applause, no paycheck, can ever replace the inner glow when I feel that I have truly done my best.

I remember once discussing this with my father, and I remember his observation.

"Johnny," he told me, "maybe the way you feel about this is the reason why you have achieved recognition and wealth."

Dad recognized that there is something burning within me that refuses to allow me to be satisfied or complacent. My "successful" performances are, to me, things which should be done better the next time I perform. My attitude refuses to allow me to be satisfied or feel "successful" if what I do is not better than what I have done before.

Regardless of wealth, regardless of fame, the person who can look into his mirror and truthfully say, "I have done my very best; I have given the best that's within me to give; I will strive to do even better the next time;" that's the person who is — in my book — really successful.

Mathis



When I have the chance, I like to play a little basketball in the morning.



I discussed show business with Ed Sullivan before his "r-really big" TV show recently.



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★ CRYING

ROY ORBISON

JOE MELSON

I was all right for awhile
I could smile for awhile
But I saw you last night
You held my hand real tight
As you stopped to say 'hello'
Oh, you wished me well
You couldn't tell
That I'd been crying over you
Crying over you
When you said, "So Long"
Left me standing all alone
Alone and crying, crying,
Crying, crying
It's hard to understand
But the touch of your hand
Can start me crying.

I thought that I was over you
But it's true, so true
I love you even more than I did before
But darling, what can I do
For you don't love me
And I'll always be
Crying over you
Crying over you
Yes, now you're gone
And from this moment on
I'll be crying, crying
Crying, crying
Yeah, crying, crying over you.

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★ HERE COMES THE NIGHT

DOC POMUS

MORT SHUMAN

Here comes the night
See the stars in the sky shining up
above
Night of love, darling, just you and I
Here comes the night
How I thrill to your kiss
Music fills the air
Ev'rywhere, night of magic and bliss
Think of the moments
The hours and hours that we were apart
Moments and hours
That kept building towers of tears in
my heart
Here comes the night like the others
before
But tonight's divine
You are mine once more.

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★ SEVEN KINDS OF LONESOME

MACK DAVID

Seven kinds of lonesome
Seven kinds of blue
Seven kinds of lonesome
And I feel them all for you
There's the mornin' kind
When the world is cold and friendless
The evenin' kind when my tears
For you are endless
The walkin' kind
When you aren't there to walk with
The talkin' kind
When you aren't there to talk to with
Seven kinds of lonesome
Seven kinds of blue
Seven kinds of lonesome
And I feel them all for you
There's the kind I feel
When I see two lovers kissin'
When they play our song
And you aren't there to listen
The cryin' kind
When my poor heart breaks in two
Seven kinds of lonesome
Seven kinds of blue
Seven kinds of lonesome
And I feel them all for you.

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★ ANYBODY BUT ME

RONNIE SELF

DUB ALLBRITTON

I wish I could be anybody but me
I wish I could be anybody but me
Lonely, lonely as I can be.

Well, I had a true love
Had the world in my hand
Now I've got a hurt
I can't hardly stand
A little bit of lovin'
Would-a be so grand.

I'm not the same old me
That I used to be
I want to be somebody
Just anybody but me
I've got the blues on my mind
The blues won't let me be.

Now, I want to be free
From what's a-holdin' me
Take away these tears
And let me see
'Cause I want to be back
Like I used to be.
I said I wish I could be
Yes, anybody but me
Yeah, now, I want to be
Just anybody but me
Because I'm lonely
Lonely as I can be.

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★ YOUR HAIR'S TOO LONG

DOUGLAS D. POWELL

Each time that me and my baby go out
She says your hair's too long
Your hair's too long
My long hair is all she talks about
Your hair's too long
Your hair's too long
Well she runs her fingers through the
top
And says you belong in a barber shop,
Your hair, your hair's too long

A duck in the back and a cool
pompadore
Your hair's too long,
Your hair's too long
So high on my head
I can't get through the door
Your hair's too long,
Your hair's too long
She said honey don't mean to nag
But what you need is a dog tag
Your hair, your hair's too long.

Saw the barber man
And now my hair's all gone
Your hair's too short,
Your hair's too short
My baby says honey, I think I liked it
better long
Your hair's too short,
Your hair's too short
How I yearn for the day
When I'll hear my baby say
Your hair, your hair's too long.

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★ I JUST DON'T UNDERSTAND

MARIJOHN WILKIN KENT WESTBERRY

Well, you call me your baby
When you're holdin' my hand;
Oh how you can hurt me,
I just don't understand
Well, you say that you need me
Like the ocean needs sand
But the way you mistreat me
I just don't understand
Well you know that I love you
More than anyone can
But a one sided love
I just don't understand.

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THE MIKE CLIFFORD STORY

Here's Mike with Ed Sullivan!

"A

STAR
IS
BORN"

The pure, clear voice came over the television sound waves on the night of June 11, 1961. Ed Sullivan was introducing a new singer to the American public, and the public liked what it saw. He was Mike Clifford, seventeen-year-old singer extraordinaire. How did this singer; young, unknown, happen to be making his TV debut on such an important show as Ed Sullivan's? What qualities or lucky chance permitted Mike Clifford to show his talents to the nation? Two things were responsible.

First there was Mike Clifford himself: handsome, poised, and blessed with an outstanding voice which he used to sing ballads instead of rock 'n' roll songs. (COLUMBIA Records believes this young man will help bring youngsters back to an appreciation of the type singing done by Frank Sinatra and others like him). Secondly, there was Mrs. Helen Noga, who really started Mike's career rolling in high gear.

Mike was born in Los Angeles on November 6, 1943 into a musical home. His parents shared many of their activities with him, instilling in him a great love for good music. By the time Mike was sixteen, he had performed in several minor professional engagements. He wanted to go further on his own but he lacked the direction and the know-how so necessary to forge ahead in this field.

Then, one day when Mike was still sixteen, a friend introduced him to Mrs. Helen Noga. Mike had already heard of this amazing woman who is well known in show business for having frequently spotted and developed good, talent (One

of her most famous discoveries is Johnny Mathis).

Mrs. Noga was immediately impressed by Mike's voice, his clean-cut looks and personality; his poise and stage presence; and most of all by the fact that he was ambitious, anxious to learn, and willing to work hard to achieve his goal of stardom. She agreed to manage him.

When his first record was released last spring, Mrs. Noga financed a tour so that he could meet disc jockeys around the country. Thus, the record spinners quickly got to know his records and Mike himself as an artist.

After Mike thus toured for several months, Mrs. Noga asked Ed Sullivan to audition him for the Sunday night TV show. He liked what he heard and immediately signed Mike for a TV appearance on June 11, 1961. In fact, Sullivan was so enthusiastic, that he presented Clifford in a different manner than is usually the case.

Usually an unknown on The Sullivan Show sings only one song. But Clifford was different. Sullivan, impressed by Mike's ability, asked him to do two songs, and, what's even more unusual; provided him with full production settings. In one of the numbers Mike was even surrounded by dancers.

Ed Sullivan and Helen Noga have been proven right in their judgment of Mike. His appearance on TV elicited a tremendous response from the viewing audience, as shown by the great amount of approving letters Sullivan received the following week. Thus, "a star was born" on the night of June 11th.

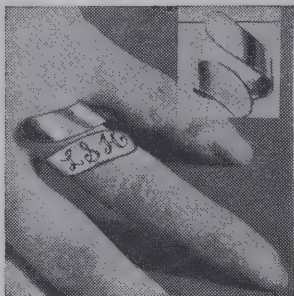
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- ☐ Billy & Lillie — That's The Way The Cookie Crumbles/Over The Mt., 'Cross The Sea
- ☐ Freddy Cannon — Tallahassee Lassie/You Know
- ☐ Billy & Lillie — Lucky Ladybug/I Promise You
- ☐ Danny & The Juniors — Twistin' U.S.A./1000 Miles Away
- ☐ Quaker City Boys — Teasin'/Mary Ann
- ☐ Freddy Cannon — Happy Shades Of Blue/Cuernavaca Choo Choo
- ☐ Billy & Lillie — Bells, Bells, Bells/Honeymoonin'
- ☐ Freddy Cannon — Muskrat Ramble/Two Thousand-88
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JACK C. JESSUP

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I'm just a little guy, not a big time wheel

But I can prove my love is true
On my rockin' bicycle that's built for two

We don't care if we live out of date
We don't care if we're a little bit late
Gonna make a scene, baby, me and you
On my rockin' bicycle that's built for two

We don't care, we don't mind
If we don't be in front, we'll be right behind

We don't care if they laugh at us
Let'em take the bus and leave the cycle for us

They can have their cadillacs and T-birds, too

But give me my rockin' bicycle for two.
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★ TAKE GOOD CARE OF MY BABY

KING

GOFFIN

My tears are fallin'
'Cause you've taken her away
And though it really hurts me so
There's something that I gotta say
Take good care of my baby
Please don't ever make her blue
Just tell her that you love her
Make sure you're thinking of her
In everything you say and do
Ah, take good care of my baby
Now, don't you ever make her cry
Just let your love surround her
Bring rainbows all around her
Don't let her see a cloud in the sky
Once upon a time
That little girl was mine
If I'd been true

I know she would never be with you
So take good care of my baby
Be just as kind as you can be
And if you should discover
That you really don't love her
Just send my baby back home to me.
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★ I'M COMIN' HOME

FIMIZIO

PIROLI

When you're all alone and darkness
falls upon the sky

Hm, don't you be frightened
Dry those tears from your eyes
But please don't feel so all alone
'Cause, darlin' you know I'm comin' home

Yeah, I'm comin' home
Open up your heart, I'm comin' home
Yeah, yes, I'm comin' home
Oh, you don't have to worry
I'm comin' home

When you go to sleep
And you're feeling, oh, so sad
Just dream a little, darling
Of the good times we had
But remember, remember that day
When I promised you, baby
I'd be back to stay
Yeah, I'm comin' home
Open up your arms, I'm comin' home
Yes, I'm comin' home
Oh, you must know, my darling
I'm comin' home to be right by your side

Whenever you are, oh, so blue
'Cause, darlin', you know
I'm so in love, with you
Yeah, I'm comin' home
Open up your arms
I'm comin' home, yes, I'm comin' home
I'm comin' home.
(c) Copyright 1961 by Rambed Publishing Co.

★ SHE'LL BE GONE

JOY BYERS

PETER WILLIAMS

You say you love me but it's just a lie
So tonight I'll be waving bye bye
I'll be gone
(She's leaving on the midnight train)
I'll be gone
(She's never coming back again)
I'm packing my trunk, my suitcase, too
I'm going just as far as I can from you
The way you treat me is a crying shame

Ev'rybody knows that you are to blame
I'll be gone
(She's leaving on the midnight train)
I'll be gone
(She's never coming back again)
You took all my money
Then you left me to cry
You've got another girl
Don't you tell me no lie
(She's be gone)
I wanna thank you, honey
(She'll be gone)
I don't want your money
(She'll be gone)
I've cried my last tune
(She'll be gone)
I'm moving on out of here
You're a cad
You're bad so I'm goin'
The show is ended, baby, we're all thru
Midnight flyer's taking me from you
I'll be gone
(She's leaving on the midnight train)
I'll be gone
(She's never coming back again)
The old train rumbling down the railroad track
Is taking me to New York
And I ain't coming back
(She'll be gone).

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★ YOU DON'T KNOW WHAT YOU'VE GOT

PAUL HAMPTON

GEORGE BURTON

You don't know what you've got
Until you lose it
You gave me all your love
But I abused it
And now I'm sorry for the things
I didn't say

'Cause I know how I acted
In a foolish way
Oh, yeah, oh, yeah
You don't know what you've got
Until you lose it
You gave me all your love
But I misused it
I never knew how lonely
Loneliness could be
And now I need you, dear
As you once needed me
Oh, yeah, oh, yeah
And now, if you'd come back
To this lonely heart you own
I'd give you some good lovin'
Like you've never known.
(c) Copyright 1961 by Post Music

★ TEARDROPS IN MY HEART

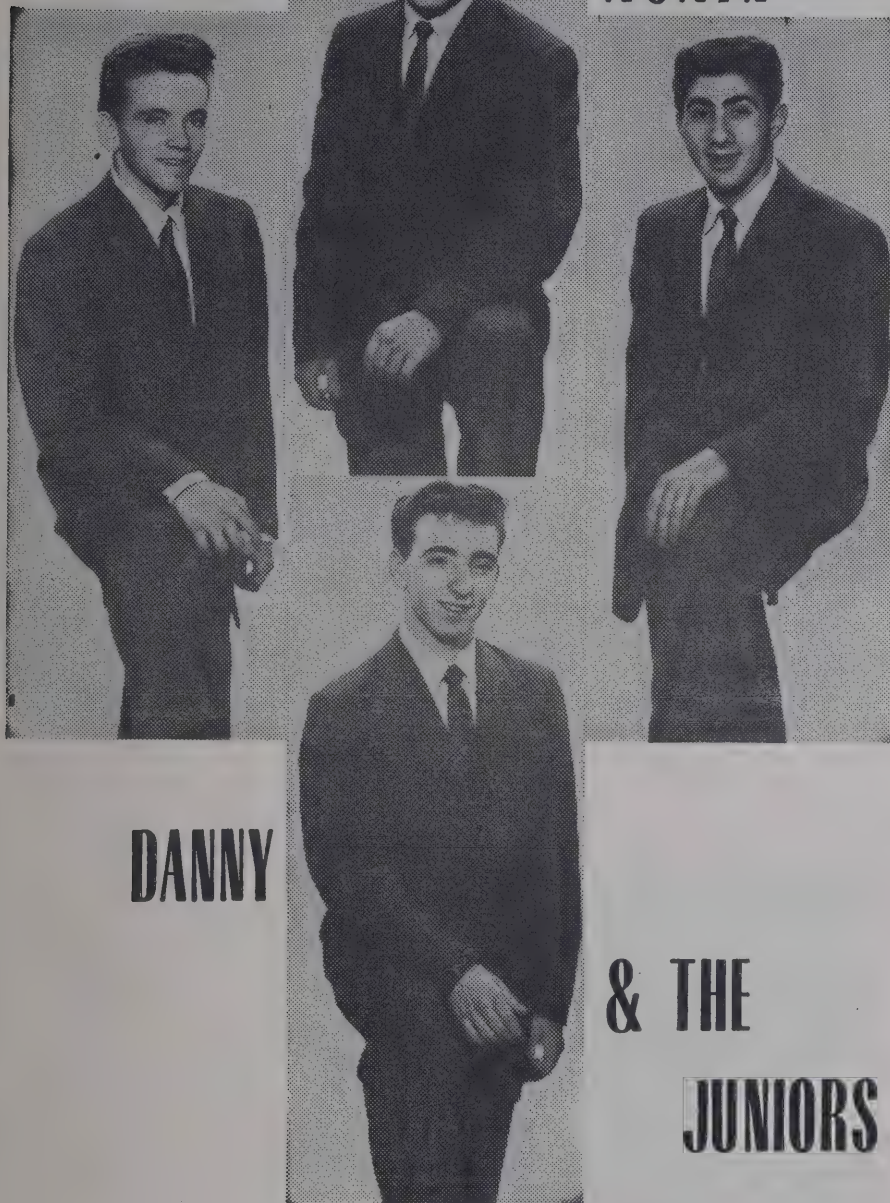
VAUGHN HORTON

You'll never know I cried,
When I found out you lied,
For I've been hidin'
All the teardrops in my heart.
My eyes dare not reveal,
The way I really feel,
Because I know I'll pour my heart out
if I start
Tho' I'm pretending that I don't care,
To be with you, my darling, is my prayer;
But way down deep inside,
I can't give up my pride,
So I'll just keep on hidin'
Teardrops in my heart.

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BACK

AGAIN



DANNY

& THE
JUNIORS

In January of 1956, four teenaged boys, ranging from fifteen through seventeen, catapulted to the top of the success roster with "At The Hop," a record which has been one of the mainstay items of deejays and swingin' cats all over the country. But the success, everyone felt, would fade without the constant exposure so necessary in the show-biz world of today. The boys, it was found, wanted to finish their educations, and unanimously voted against being caught between two desires; education, or fame and fortune.

Education came first, and now the boys are back in the music world, riding high again with their new "Back To The Hop" recording. They went back to school, and although they made several good records, had lacked the time to promote them, limiting themselves to occasional shows and clubs, even when the demand for their talents was unending; so much so that they were tempted a little from their goals.

Today, at least the first goal has been accomplished. Danny and the Juniors, having passed the twenty-one

year mark, are going all-out to make it in show-business again. They truly deserve your support, as what they did was truly admirable.

Their guiding hand, Nat Segall, has helped keep them on an even keel, which is so necessary in young entertainers. Before him, it was Artie Singer, a Philadelphia vocal coach and songwriter. Artie was the first to realize the potential of four earnest, sincere (and above all, talented) young guys, and immediately started grooming them for success.

They had worked hard to arrive at their first goal, and, with a friend in their corner, Danny, Joe, Frank and Dave went out and showed the skeptics that it could be done. We hope you all like their latest on SWAN Records, the people who give you Freddie Cannon, about whom we'll tell you in the near future. So like, "Back Again" to the old grind. (You can write to Danny and The Juniors care of us at HIT PARADER, and we'll see that they get any mail you send us).

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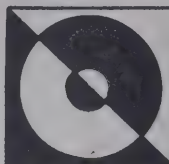
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ALBUM




AD-LIBS

Though most of the albums we review for you here have been on the scene for a while, it is this exposure that makes us sure of their worth in a teener's record collection. An album is something that can give you endless hours of enjoyment if you take care of it! You're spending more for it, so it won't be as easy to replace a treasured album as it is a worn-out single. End of lecture, cats! On to the rest of the column.

That phenomenal singin' sensation, Gary (U. S.) Bonds, whom everyone thought was a vocal group when he first exploded on the R&R scene, in the early part of '61, has done up a group of tunes in a very swinging album called "Dance Till Quarter To Three With U. S. Bonds," on the new LEGRAND label. He displays his winning style on a variety of tunes, ranging from his smash "Quarter To Three" and "School Is Out" etchings in the rock school, to a

QUARTER TO THREE U.S. BONDS



REAR END TO FRONT NEW CHANGING SHAPES THE NEWEST SCHEDULE IN ONE A TRIP TO THE BRIDGE
DON'T GO TO SUNDAY ONE MILE IN LEADS I KNOW THAT DREAMERS CAN


surprising cognizance of ballad lyric values on the hip Etta James — Andy Williams hit tune of a few months back, "Don't Go To Strangers." All in all, Gary is gonna surprise and please his legion of fans with this album.

"Bobby Vee Sings Hits Of The Rockin' '50's," and you'll be glad LIBERTY dug these tunes out of the composer file for Bobby to do up in some wild arrangements! He gets into a nice groove with such "oldies" as "Do You Wanna Dance" (Bobby Freeman), Chuck Berry's "School Days," "Happy, Happy Birthday Baby," Sammy Turner's "Lavender Blue," and eight more, making an even dozen of the kind of music you'll want to have for your parties; good dancing numbers and the dreamy ballad tunes. So "Take Good Care Of Your Baby," go out and get him a Bobby Vee album: quick-time, hear?

We feel that the last album this month

BOBBY VEE

HITS OF THE ROCKIN' '50'S

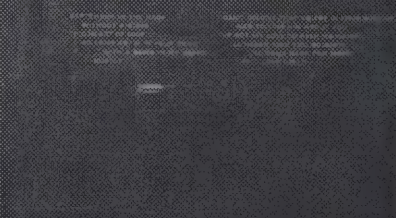


is fittingly by a singer who has been a source of inspiration to blues singers and musicians for the last few years. She's had a career ranging from one extreme of musical taste to the other, yet never lowering her standards of singing or material to cash in on a trend or "fast-buck" venture.

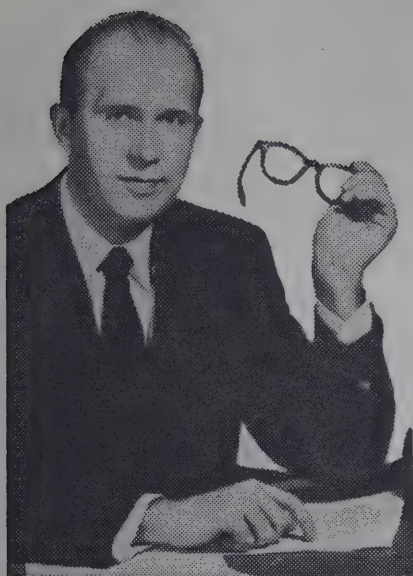
Miss Dinah Washington has done more consistently good singing than almost anyone else on today's scene, from her jazz days up to her current reign as queen of the top femme "pop" singers. She has given kids music that sacrifices no quality for an effect, and once you hear this album, "September In The Rain," you'll be a Washington fan even when they don't win a pennant! (What got us on baseball?) Seriously, though, Dinah does such beautiful tunes as "This Heart Of Mine" and other neglected standards with a verve that marks hers as one of the truly all-time great singing styles. Of course, "September In The Rain" and "I Can't Believe (That You're In Love With Me)" are in this stellar album. That closes the record rack for this month. See you later!

Dinah Washington

SEPTEMBER IN THE RAIN



MERCURY hi fidelity



"It's easy," says Don Bolander...

'and you don't have to go back to school!'"

How to Speak and Write Like a College Graduate

"Do you avoid the use of certain words even though you know perfectly well what they mean? Have you ever been embarrassed in front of friends or the people you work with, because you pronounced a word incorrectly? Are you sometimes unsure of yourself in a conversation with new acquaintances? Do you have difficulty writing a good letter or putting your true thoughts down on paper?

"If so, then you're a victim of *crippled English*," says Don Bolander, Director of Career Institute. "Crippled English is a handicap suffered by countless numbers of intelligent, adult men and women. Quite often they are held back in their jobs and their social lives because of their English. And yet, for one reason or another, it is impossible for these people to go back to school."

Is there any way, without going back to school, to overcome this handicap? Don Bolander says, "Yes!" With degrees from the University of Chicago and Northwestern University, Bolander is an authority on adult education. During the past eight years he has helped thousands of men and women stop making mistakes in English, increase their vocabularies, improve their writing, and become interesting conversationalists *right in their own homes*.

BOLANDER TELLS HOW IT CAN BE DONE

During a recent interview, Bolander said, "You don't have to go back to school in order to speak and write like a college graduate. You can gain the ability quickly and easily in the privacy of your own home through the Career Institute Method." In his answers to the following questions, Bolander tells how it can be done.

Question *What is so important about a person's ability to speak and write?*

Answer People judge you by the way you speak and write. Poor English weakens your self-confidence — handicaps you in your dealings with other people. Good English is absolutely necessary for getting ahead in business and social life.

You can't express your ideas fully or reveal your true personality without a sure command of good English.

Question *What do you mean by a "command of English"?*

Answer A command of English means you can express yourself clearly and easily without fear of embarrassment or making mistakes. It means you can write well, carry on a good conversation — also read rapidly and remember what you read. Good English can help you throw off self-doubts that may be holding you back.

Question *But isn't it necessary for a person to go to school in order to gain a command of good English?*

Answer No, not any more. You can gain the ability to speak and write like a college graduate right in your own home — in only a few minutes each day.

Question *Is this something new?*

Answer Career Institute of Chicago has been helping people for many years. The Career Institute Method quickly shows you how to stop making embarrassing mistakes, enlarge your vocabulary, develop your writing ability, discover the "secrets" of interesting conversation.

Question *Does it really work?*

Answer Yes, beyond question. In my files there are thousands of letters, case histories and testimonials from people who have used the Career Institute Method to achieve amazing success in their business and personal lives.

Question *Who are some of these people?*

Answer Almost anyone you can think of. The Career Institute Method is used by men and women of all ages. Some have attended college, others high school, and others only grade school. The method is used by business men and women, typists and secretaries, teachers, industrial workers, clerks, ministers and public speakers, housewives, sales people, accountants, foremen, writers, foreign-born citizens, government and military personnel, retired people, and many others.

Question *How long does it take for a person to gain the ability to speak and write like a college graduate, using the Career Institute Method?*

Answer In some cases people take only a few weeks to gain a command of good English. Others take longer. It is up to you to set your own pace. In as little time as 15 minutes a day, you will see quick results.

Question *How may a person find out more about the Career Institute Method?*

Answer I will gladly mail a free 32-page booklet to anyone who is interested.

MAIL COUPON FOR FREE BOOKLET

If you would like a free copy of the 32-page booklet, *How to Gain a Command of Good English*, just mail the coupon below. The booklet explains how the Career Institute Method works and how you can gain the ability to speak and write like a college graduate quickly and enjoyably at home. Send the coupon or a post card today. The booklet will be mailed to you promptly.

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Sue Thompson

**SAD MOVIE HAS
HAPPY ENDING !**

Born an only child, to Vurl and Pearl McKee, lovely Sue Thompson spent most of her first eleven years on a farm near the small town of Nevada, Missouri. Her real name was Eva Sue McKee, and she was a red-haired, freckled-faced tomboy.

On her 7th birthday, Sue's mother and dad bought her a second-hand guitar, and her cousin taught her a few chords. From then on, she and her guitar were constant companions, always on hand for school programs, church socials, and family get-togethers.

Her first taste of real show business came when she entered a contest at a San Jose vaudeville theater, and won a two-weeks engagement on the stage there, plus a part in a movie. Her next break came when she sang at a Dude Martin personal appearance and was offered a guest spot on Martin's **HOFFMAN HAYRIDE** over KGO-TV in San Francisco. Reaction was so good that she became a regular on his daily radio show on **STATION KYA** as well as the TV show . . . plus week-end dances.

It was about this time that Murray Nash, then A&R man for **MERCURY** Records, came to San Francisco to record Dude Martin and his Roundup Gang. Murray liked Sue's work and recorded two sides with her on Martin's contract. One side (If You Want Some Lovin') got such good reaction that

Murray signed Sue immediately to her own contract, and she was on her way as a recording artist.

A year and a half after she joined Dude Martin, the Gang moved to Los Angeles and began a weekly one hour long TV variety show for **Sears Roebuck & Co.** A young man named Hank Penny, already well-known as a recording artist and comic, was also hired to do the show. It was a quick success, and during the next three years Sue's schedule was a busy one. They were married in Las Vegas, then toured the Northwest for several months before returning to Hollywood to film a musical short for **Universal-International**, and to begin a new TV series for **Westinghouse**.

In the last five years, they've done three dates outside the state of Nevada . . . Fazio's in Ft. Lauderdale, Fla. . . The Dream Room in New Orleans . . . and Java Lances in Long Beach, Calif.

Since leaving **MERCURY** Records, Sue has recorded for **DECCA** and **COLUMBIA** . . . but she looks forward with great hopes to 1962 because she is recording for a new label . . . **HICKORY**; her first release being "Angel, Angel," and now her current hit "Sad Movies (Make Me Cry)," a big hit all over the country on all of the charts, pop and country. This was one true-life story that had a happy ending!

★ HIS LATEST FLAME

DOC POMUS

MORT SHUMAN

A very old friend came by today
'Cause he was tellin' everyone in town
Of the love that he just found
And Marie's the name
Of his latest flame
He talked and talked
And I heard him say
She had the longest, blackest hair
And the prettiest green eyes anywhere
And Marie's the name
Of his latest flame
Though I smiled and the tears inside
were burnin'
I wished him luck
And then he said goodbye
He was gone, but his words kept
returning
What else was there for me to do but
cry

Would you believe that yesterday
This girl was in my arms
And swore to me she'd be mine eternally
And Marie's the name
Of his latest flame.

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★ BRIDGE OF LOVE

FRED WISE

BEN WEISMAN

Sur le pont d'Avignon
L'on y danse, l'on y danse
Sur le pont d'Avignon
L'on y danse, tout en rond.

Where the mountains meet the sky
In the town that I was born in
Oh, there's a bridge where sweethearts
meet

And dance till early mornin'
The river is bright below
And the moon is bright above
To the happy beat of dancin' feet
It's easy to fall in love
Oh, up above the bridge of love
Stars are beaming, hearts are dreaming
Ev'ry kiss tastes like two
On the bridge of love with you.

I can surely promise you
That your life will not be lonely
'Cause just one kiss upon the bridge
Can lead to matrimony
Oh, no one's lovely as you
And no one's lucky as me
Wear your dancing shoes
What can you lose

If you'll just be nice to me.
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★ IN MY WAY

FRED WISE

BEN WEISMAN

I may not be here tomorrow
But I'm close beside you today
So lie to me a little
Say you love me a lot
And I'll be true to you in my way
Love never goes on forever
At least, that's what wise men all say
So smile when you kiss me
Tomorrow you may cry
But I'll be true to you in my way
Yes, in my way I'll be true
Though you may feel I love someone
new

Your lips are warm as the springtime
You're sweet as the flowers in May
But when it's December
I hope you'll remember
I was true to you in my way.

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 ADDRESS _____
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NORMA RIVERS, beautiful songstress from Chicago, is slated for one of the biggest publicity promotional campaigns seen in a long time. What is really heartwarming is that the young lady deserves all the assistance she can get on the road to stardom. Norma first sang in public while attending high school. She appeared in school productions. At first she was considering an operatic career and studied music at Roosevelt College but thanks to Arthur Godfrey she was "saved" for a career as a pop singer.

In 1959, Norma auditioned for the Godfrey TV show and sang a semiclassical number. The folks at the Godfrey show insisted she try a pop song. She sang "Mr. Wonderful," and won the show hands down and was acclaimed "Miss Wonderful." From that moment on, Norma Rivers was launched in the pop field. She guested on the Howard Miller Show on NBC-TV in Chicago, was featured on Don McNeill's Breakfast Club, and might have been well on her way to stardom but she lacked one thing: a good manager. She hesitated signing with anyone because she had heard there were very few conscientious managers. Norma decided to do it the hard way-on her own.

It was while she was singing at the Chez Ami Club in Buffalo last spring that Lady Luck kissed her. John Bilotta, New York state Wurlitzer distributor, was at the club and when he heard Norma sing he felt convinced he was listening to a star. He phoned his friend Dom Davilio, president of VASSAR Records. Mr. Davilio flew up to hear her, and before you could say "do, re, mi" she signed a personal management contract with Mr. Davilio and was cutting her first records. Here too Norma had Lady Luck with her because she had the opportunity of working with Lew Douglas, one of the country's top arrangers.

Within 3 weeks after Mr. Bilotta had originally heard Norma, VASSAR Records had released her initial sides — "Whispering," "My Heart Keeps Crying For You," "Till We Meet Again," and "Beer Barrel Polka." These single records were produced in stereo and were immediately bought for the nation's stereo juke boxes. Disc Jockeys heard the records on the juke boxes and asked for monaural copies to play on the air.

From all indications there'll be no holding back this river; Norma that is.

★ THERE YOU ARE

CLYDE OTIS

CHRIS TOWNS

There you are, the girl I'd love to walk with
There you are and here am I
Don't pass me by, my love
Yes, there you are, the girl I'd love to talk with
If I may, I'd like to say
You're simply wonderful
You are like sweet cherry blossoms
And gardenias blooming in May
You are like soft summer, roses, darling
Stay, my darling, stay just as you are
And let me always be there where you are
I've found my star, darling, there you are.

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★ WALK TO THE MOON

FRANK C. SLAY, JR.

BOB CREWE

Oh, well, I'll walk to the moon
Oh, yes, I'll climb to the stars
I'm gonna walk, walk, walk to the moon
Oh, yes, I'll climb, climb, climb to the stars
Until I get, baby, where you are
Oh, well, I'll sail across the sea
Oh, yes, I'll row like Hercules
I'm gonna sail, sail, sail across the sea
Oh, yes, I'll row, row, row like Hercules
Until I get, baby, where you are
I'm gonna walk, walk, walk, walk, walk
Walk up to the moon
I'm gonna climb, climb, climb,
Climb, climb, climb up to the stars
Until I get, baby, where you are.

I'm on the chase around the world
To bring you home my little girl
I'm on the chase, chase, chase
Around the world
To bring you home, home, home, my little girl
That's when I get, baby, where you are.
(c) Copyright 1961 by Conley Music, Inc.

★ WALKING ALONE

VIRGIL HOMES

Walking alone through the stillness of the night
I long to hold you so tight
But you're not here
And I can't find your love
I can't find your love.

Walking alone through the stillness of the night
I look for you
But you're not there
Come from the night
And take my hand my love.

Walkin' alone, walkin' alone
Walkin' alone without your love
Walkin' alone and I can't find romance
I long to hold you, hold you tight
Walkin' alone, all alone through the night
Walkin' alone, all alone
No one to take my hand.

Walking alone and my blues go with me
They seem to fall away everywhere
Hand in hand we go together no where
No where, no where.

Walkin' alone, walkin' alone
Without my love, ooh, ooh
Walkin' alone
I cannot find her
Walkin' alone
I cannot find her love
She has left this heart of mine.
(c) Copyright 1961 by Conley Music, Inc.

★ LET TRUE LOVE BEGIN

MARK BARKAN

GEORGE EDDY

SANDY BARON

When you're young
You're afraid of the dark
Then you grow up unafraid of the dark
So, darling, when I kiss you
And your heart goes in a spin
Don't be afraid
Let true love begin
Oh, when you're alone
You're afraid that it's true
Love won't come
It won't happen to you
So to let this chance for happiness go by
I'd would be a sin
Don't be afraid
Let true love begin
I know the feeling that you're feeling is new,
And your heart still wants to hide
This feeling that sends you reeling
I'm feeling too
It's love, it cannot be denied
So take my hand
I'll always be at your side
There's no need for you to hide
So listen to your heart that's telling you from deep within,
Don't be afraid
Let true love begin.
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★ I SEE A FOOL

J. RALEY

I see a fool in the mirror on the wall,
I see a fool looking back from the wall,
I can't go back, or retract the love I once knew,
I never knew I'd be a fool at all.

I see my future engraved on the wall,
It doesn't seem to be happy at all
Another time another place, her love I might embrace.
I never knew I'd be a fool at all.

Mirror oh, mirror you hang on the wall,
Mirror oh, mirror with no love at all,
Mirror oh, mirror, please help me to find happiness,
I never knew I'd be a fool at all.

But I see a fool in the mirror on the wall,
Look at that fool in that mirror on the wall
Another time another place, her love I might embrace,
I never knew I'd be a fool at all.
Copyright 1961 by Conrad Publishing Co., Inc.

★ LUCKY IN LOVE WITH YOU

HOWARD GREENFIELD

JACK KELLER

I walk under ladders thirteen times a day
When I see a black cat I never run the other way
Threw away my four leaf clover and my lucky charms
My bad luck days are over
Now that you are in my arms
Because I'm lucky, lucky in love with you
Lucky, lucky 'cause you love me, too
Lucky, lucky whatever I do
I'm lucky in love with you
If I broke a mirror
I wouldn't be upset
I laugh at the devil ev'ry chance I get
I ain't afraid of nothin'
When you hold me tight
Just as long as we're together
Ev'rything is gonna be alright.
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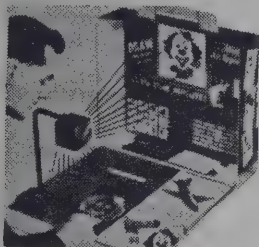
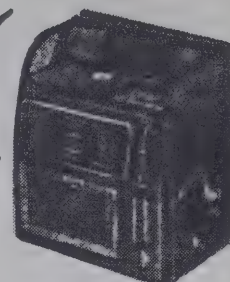
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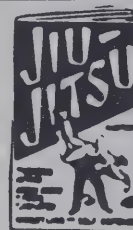
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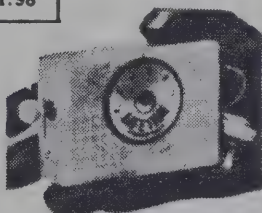
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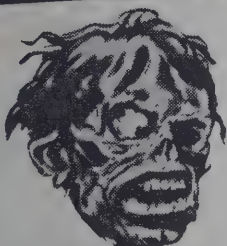
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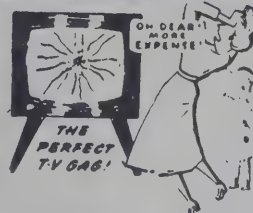
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KRAZY KRAX

Apply this to the television screen and it appears that the glass is cracked. No. 3333

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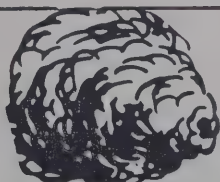
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● KISSIN' ON THE PHONE

By Earl Wilson and Leonard Whitcup

Ev'ry night when I'm all alone
All I do is call you on the phone
Hear it ring ting-a ling-a ling
And this is what we do
Oh, well we're kissin' on the phone
(Kiss) (Kiss) oo
Kissin' on the phone
(Kiss) (Kiss) oo
When we're all alone
All we do is kiss on the phone.

Every kiss is a kiss of fire
I'm so afraid
That we're burnin' the wire
Oh, gee, baby, what you do to me
When we are kissin' on the phone.

(c) Copyright 1960 by Flanka Music Corp.

★ EVERYBODY KNOWS

B. MARCUCCI

R. FAITH

Ev'rybody knows, yeah, ev'rybody knows
They keep asking me, why, oh, why, oh, why
Sure ev'rybody knows, I guess it really shows
It's not hard to see that we said goodbye
Tho' I try so hard to keep this hurt inside
A heartbreak's one thing that you never can hide
And still I try to smile hoping all the while
All those things they say soon some-day will deny
Show them they were wrong and it won't be long
Till what everybody knows is over and gone.

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Ronnie Burns	Troy Donahue	Carol Lynley	Jon Provost	Clint Walker
Edd Byrnes	Fabian	Jayne Mansfield	Debbie Reynolds — 4 poses	Tuesday Weld
Michael Callan	Eric Fleming	Doug McClure	Dale Robertson	Natalie Wood
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REAL COLOR, Dept. 808, 7868 Willoughby Ave., Hollywood 46, California



A few years ago, 24-year-old Dorothy Jones organized a singing group called The Cookies. When The Cookies were signed to appear at New York's famed Apollo Theater, friends had counseled Dorothy, "... if you can make it at the Apollo, you can make it anywhere." The Cookies performed at the Apollo for a week and their singing brought down the house every time.

Recently Dorothy was signed by COLUMBIA Records and reaction to her first record, "It's Unbearable," seems to have confirmed the Apollo test — she can indeed make it anywhere. You should hear her next one!

South Carolina-born Dorothy first began singing in church. At seven, she joined the choir of the First Baptist Church in Coney Island, Brooklyn. Her singing was confined to sacred music until she graduated from high school, and organized The Cookies. They made their debut public appearance at an Apollo amateur night competition, which they won. Soon, The Cookies were performing in Cleveland, Washington, Baltimore, Richmond, Providence; also touring Canada and Brazil. When Dorothy chose to rest up from the arduous touring schedule, the group

disbanded.

The next chapter in Dorothy's life began when she met Alan Nevins and Don Kirshner, one of the recording industry's top producing teams. Popular singer Neil Sedaka had recommended for recording accompaniment a group led by Dorothy — "any group" he said.

She was hired for an EPIC recording session with Tony Orlando. Dorothy recalls that "... during a break in the session, the girls and I were just fooling around with the tune. Nevins and Kirshner told me that what I was doing was great ... would I be interested in doing a record on my own?"

Dorothy was far more than interested — she was thrilled. She sang for song writers Gerry Goffin, Carole King (Tony's "Halfway To Paradise" composer) and Jack Keller, who were immediately impressed with her ability.

Thus Dorothy made the change from group singer to solo singer; she says, "It was awkward and it felt funny at first — but after a while I felt fine." Record industry insiders say she sounds fine, too; Dorothy Jones has proven that she is a gifted, exciting vocalist with exceptional talent.

We predict great things for this gal!

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NORTON PRODUCTS

★ SOME KIND OF NUT

JOSEPH TERRANOVA
DANIEL RAPP

FRANK MAFFEI
DAVID WHITE

You must be some kind of nut
I just don't know what to do
You act just like you were crazy
Everytime I try to hold you
Can't understand why you won't kiss me
You must be some kind of nut
We parked real late in lovers lane
I took your hand and pulled you near
I lift your head so I could kiss you
But then you whispered in my ear
I gotta go my mama's waitin'
You must be some kind of nut
I got looks, personality and money too
Please what else do I need to make it with you

Shoulda known you was the kind
That would ruin my mind
Since you made me kookie too
Don't know what I'm to do
Pretty baby they got places for people like you

I must be some kind of nut
Let you lead me around
Got no affection from you baby
My turn to put you down
If you think I'm gonna stand for your stuff

You must be some kind of nut.
(c) Copyright 1961 by Claridge Music, Inc.

● BLESS YOU

By Barry Mann and Cynthia Weil

Ev'rytime I faced the world
I just had to cry
I was alone with no love of my own
But then you-a happened by
Oh, darlin' a-bless you
Bless ev'ry breath that you take
Bless ev'ry move that you make so perfectly
And bless your little heart for lovin' me

Umm, bless you, bless you child
Till you smiled and took my hand
I felt kind-a small
But you stood by me
For the whole world to see
And then I was ten feet tall.

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★ JUST LOVE ME

JOE DOWELL

Love me until the sun grows cold
Until we both grow old
Just love me, love me
Until the sea runs dry
For that's how long that I will love you

My love I'll give for your love
And we'll love happily ever after
Till the mountains fall
Till the sea runs dry
Till the stars along the milky-way
Stop shining brightly way up high
Love me until the mountains fall
But, darling, most of all
Just love me.

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N.Y. Dentist Demonstrates How To

RINSE AWAY STAINS AND YELLOW

By PAUL STAG

NEW YORK CITY.—A prominent dentist today showed an audience of men, women and tobacco-smoking teenagers how to clean stained teeth and get rid of 'yellow' with a ten minute home dental treatment he has perfected. Then to the amazement of young and old, he demonstrated how you may rinse away tooth film, and make your teeth gleaming white again.

Before our very eyes the dentist selected a 36-year-old patient with typically stained teeth. This patient had green discoloration on the lower front teeth. Yellow tobacco stain was visible to the naked eye. To the patient's teeth, the dentist applied a special paste. Next he picked up his home dental machine. It looks like a 2-battery flashlight. Except one end comes to a point and on the point there is a dental rubber, tooth-cleaning disk. The dentist pressed the button on the side and applied the whirling rubber disk to the patient's teeth. Then he asked the patient to rinse. To the patient's utter astonishment, down the drain went every trace of stain, yellow and discoloration which had marred the patient's looks for years.

As we stared at the new gleaming white teeth in disbelief, the dentist's assistant turned to us and said: "You have just seen what looks like a miracle. Yet, what has just been done to this person's teeth, you can do at home just as easily. But to understand how and why this dental home treatment works to make your teeth white, you must first knock out of your head some silly notions most people have about tooth care."

The Truth About Toothpastes

Has it ever occurred to you that you clean your teeth more than almost any other part of your body . . . yet isn't that where you find the most offensive looking stains, film and discoloration? So what do you do about it?

Many people have the fuzzy notion that when they brush their teeth with regular toothpaste their teeth cleaning problems are over. But that's absurd. If that were true, everyone would have gleaming white teeth and no decay.

Nine out of 10 people simply don't or won't understand that if they have stained teeth, yellow discoloration and decay they may not only have a cleaning problem . . . but a germ problem as well. Now why is this so? Because 24 hours a day your teeth are always building up film.

This film attracts all the impurities in the air such as soot, smoke, coal dust as well as the staining ingredients in tobacco smoke, coffee, tea, etc. And of course, germs.

These impurities gradually but steadily build up a layer of hard stain over your enamel. Daily brushing doesn't take it off. In many cases the enamel itself is

stained. Your teeth look dull, yellow, green . . . anything but the gleaming white you want them to. And when this happens isn't it obvious that everyday brushing is not doing everything you'd like?

Do This for Whiter Teeth

If you want to rid your teeth of ugly stains and discoloration, this is what you must do:

First you must penetrate the hardened film that may have accumulated on your enamel, not only for days, but for months. Second, you must remove that film (which ordinary toothpastes and brushing cannot do). And third, you must remove the stain that has actually reached the enamel itself. And unless you are prepared to do all three things it's likely you will go on with more than your share of decay and with unattractive looking teeth, except for a short period after infrequent 'clean-ups' at the dentist.

What Happens When You Use This Dental Home Treatment?

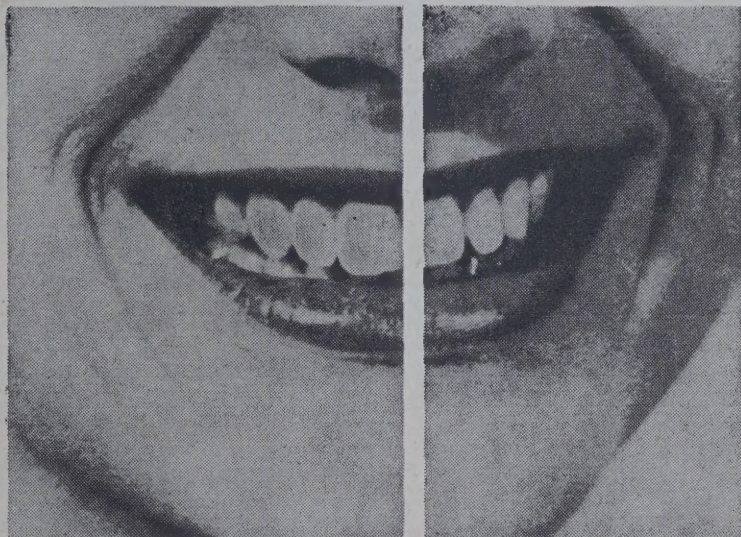
First to prepare your teeth for treatment, we are going to penetrate the hard film which cements the stains and yellow to your enamel. The scientific paste which is part one of this famous dental treatment is unlike any other paste you have ever used at home. In fact, it is an exact copy of the paste that your dentist used to clean your teeth in his chair.

Apply the scientific deep cleaning dental paste to your teeth. Now get set for an exciting and stimulating experience.

The second part of your dental treatment is his completely revolutionary home dental machine. It is the size and shape of a 2-battery flashlight. And it actually works on a flashlight battery. The end comes to a point and in the center there's a tiny hole where you fit a nylon brush, cleaning disk or massager. You start with the nylon brush.

Touch the button on the side and simply press the whirling brush against a front tooth. There is no danger. If you press too hard, the brush stops automatically—and resumes whirling at 3600 revolutions per minute instantly you withdraw the pressure.

A few seconds on each tooth is all that is necessary. Simply go from one tooth to the next . . . wherever stains and yellow have accumulated. Every trace of stain and film will be removed.



WHAT DOES YOUR SMILE REVEAL ABOUT YOUR TOOTH CARE? Many a person looks into the mirror each day and doesn't even notice how badly his teeth look to others — so gradual has been the build-up of stains and yellow film. This photograph shows a typical example resulting from improper daily tooth care. Only 10 minutes with a N. Y. dentist's home dental kit described in this article makes this remarkable difference. To learn the incredible difference 10 minutes with this dentist's home dental kit can do for your teeth . . . read this article.

Now Step 3 of Your Treatment . . . The Cleaning Disk

This rubber disk is for the areas between the teeth. If you will look in your mirror you will see that stains and discoloration are even more pronounced there. So . . . remove the nylon brush and insert the cleaning disk.

Now . . . let the whirling disk pass up and down several times between the teeth. Let the side of the disk whirl against the gums, and strengthen them. You will like the feeling. It is like a massage without irritation. If you are subject to bleeding gums, this treatment will help end the problem.

After you have applied the polishing disk between the teeth, set the machine down. The treatment is over, except for one thing. Rinse your mouth.

Now Look Into the Mirror!

Yes! Everything you hope for will be true. Instead of a dull, drab smile you will see the smile of a person with radiant, gleaming white teeth. No more stains. No more yellow-look. No more

discoloration. Look carefully where the stains had been. Those areas will be as pearly white as elsewhere. See how your teeth right next to your gums are glistening. And you will be amazed at how stimulated and alive your mouth feels . . . and this fresh, buoyant, alive feeling will last for hours.

Does This Treatment Help Cut Down Decay Too?

Certainly. Just because this treatment does so much for your appearance doesn't mean it has a cosmetic use only. Every dentist knows that decay germs breed in film. Remove the film and you do much to cut down decay. Use this dentist's revolutionary home cleaning treatment regularly and you will do much to cut down decay. And you will cut down on bad breath, too!

How You May Try This Dental Home Treatment Without Risking a Penny!

The name of this 3 way dentist's invention is the Complete Dental Treatment. Your Complete Dental Kit includes the

scientific dentist's cleaning paste, your complete 3600 revolutions-per-minute home dental machine, your two differently shaped rubber discs, nylon brush, and the battery. The cost is only \$3.98! Yes, it seems too low to be possible. Actually this dental kit should sell for \$9.95. But mass production economics have made this remarkably low price possible.

Use the kit in your own home without risking a penny. If your very first treatment does not do for your teeth everything that we have led you to believe it will do, if you don't see dramatic improvement in the color and beauty of your teeth, if you don't see stains and discoloration disappear, return the kit. We'll thank you for trying it, and refund your full purchase price. But act today. The longer you wait . . . the worse your teeth are bound to look . . . and the more damage decay will do. Have beautifully clean and gleaming white teeth in time for the social parties ahead. Mail the coupon today!

MAIL NO RISK FREE TRIAL COUPON TODAY!

WARD GREEN CO., DEPT. RZ-181

43 West 61st Street, New York 23, N. Y.

Please rush me by return mail my Complete Home Dental Kit including:

1. 3600 rpm Dental Machine
2. Scientific Toothpaste
3. Nylon Brush, Cleaning Disk and Massager
4. Battery

I will pay postman the low introductory price of \$3.98 plus postage. If I don't see dramatic improvement in my teeth after just one treatment — if the Complete Home Dental Kit doesn't do for my teeth everything you have led me to believe it will do, I will return the kit for my money back.

☐ Complete HOME DENTAL KIT \$3.98

Extra attachments available at 35¢ ea. Check Desired Items:

1. ☐ Rubber Cleaning Disk
2. ☐ Rubber Massager
3. ☐ Nylon Brush
4. ☐ Cleaning Paste

Total Order \$

☐ C.O.D.

☐ Check Enclosed

Name _____

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SAVE!

You may send payment with this coupon and your kit will be sent postpaid — saving you all postage charges. Same money back guarantee of course.

TYPICAL CASE HISTORIES

CASE #43. Miss C. R. Teenage patient who brushed twice daily with ordinary toothbrush. Had dark stain on front teeth and accompanying inferiority complex. Patient used dentist's home kit. Showed immediate improvement in teeth and mental outlook. Dark stains and film eliminated in 8 days.

CASE #165. A man with typically tobacco stained teeth and accompanying bad breath. Given the dentist's home treatment, his teeth became gleaming white. Stain was completely removed. Bad breath completely gone.



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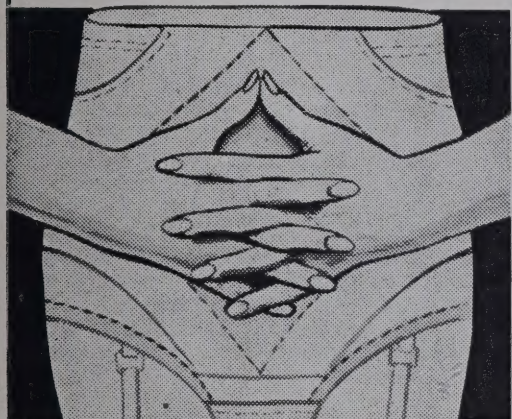
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foundation
garment you
can wear under
slacks, shorts,
swimsuits and
dresses too!

NOW feel yourself again instantly. Just step into Tummy-Slim, the new abdominal belt, designed especially for women who need extra flattening at the front. New Tummy-Slim flattens and gives you that strong "held-together" feeling, keeps that "falling-apart" feeling away, and holds in the extended and weakened stomach... improves your appearance and makes you feel lighter on your feet. You'll look and feel better and at the same time you will really be held in where you need it most with the exclusive Interlocking Hands of Firm Support[®] idea.

Look at the illustrations and see how new Tummy-Slim works. Magically you look and feel better — alive — full of confidence in your restored appearance.



WAISTLINE TAKEN IN STOMACH FLATTENED

Tummy-Slim takes in the waist to the right proportions—makes you ready for the latest fashion creations. Your new lovelier figure is a natural for that "new look." Only Tummy-Slim does this properly, yet correctly taking in the stomach.

BACK GENTLY COMPRESSED

Tummy-Slim is wonderful for your back... gently compresses it... dispels that "falling apart" feeling.

"THE INTERLOCKING HANDS OF FIRM SUPPORT"^{*}

Look at the illustration and see for yourself how Tummy-Slim takes in the front bulge. Only Tummy-Slim has the "Interlocking Hands of Firm Support."^{*}

^{*}T.M. Reg. U.S. Patent Office

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Name _____

Address _____

City _____ Zone _____ State _____

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TEST TUMMY-SLIM THIS WAY

Clasp hands across abdomen as in the picture, then gently press up and in. Feel and look better? Of course you do! That's what Tummy-Slim will do for you.



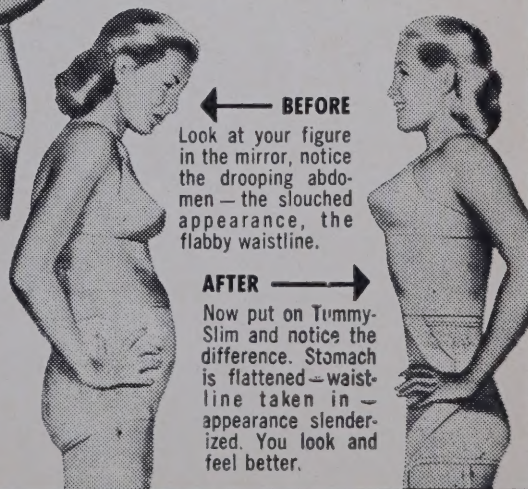
NO LACES — NO STEEL RIBS

Tummy-Slim has no laces or steel ribs to bother you or irritate the tender skin. Tummy-Slim supplies "hold-in" power comfortably, correctly and differently.

FREE 10 DAY HOME TRIAL:

Because we are sure you will be thrilled with Tummy-Slim we ask you to try it for 10 days before deciding to keep it. You must be 100% satisfied or return Tummy-Slim for a full refund of the purchase price.

^{*}Reg. U. S. PATENT
Office No. 566432
and No. 506797



← **BEFORE**

Look at your figure in the mirror, notice the drooping abdomen—the slouched appearance, the flabby waistline.

AFTER →

Now put on Tummy-Slim and notice the difference. Stomach is flattened—waistline taken in—appearance slenderized. You look and feel better.

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Good times do not happen. They are made — with Music. No other accomplishment makes a person so welcome as the ability to play. It is your passport to a full and happy social life.

ARE you the somewhat shy or retiring type, who too often stays at home — just a little bit bored, a little bit lonesome? Then why not discover the many exciting things that can happen to you when you play a musical instrument?

Imagine yourself being a sought-after guest . . . making many new friends . . . entertaining at parties . . . hearing compliments on your wonderful new talent . . . attaining new poise and self-confidence . . . perhaps even making extra money! And best of all, experiencing the deep-down satisfaction of the heart that comes from actually creating music whenever you please.

These rich rewards are waiting for you . . . even if you don't know a single note of music now. Now, with this famous home-study course, you can actually play your favorite instrument in a much shorter time than you have ever imagined!



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No previous training needed — no "special talent" required. Right away this amazing course will start you playing delightful little pieces instead of practicing tedious scales and exercises. Earliest lessons consist of melodious popular, country songs, hymns, waltzes, etc. Clear, simple directions and large, show-how pictures teach you exactly what to do, so you can't go wrong! Soon you'll be playing ALL your favorite songs and compositions by note! You'll amaze yourself, your family and friends, by playing well-loved musical works that many students studying with private teachers still wouldn't attempt.

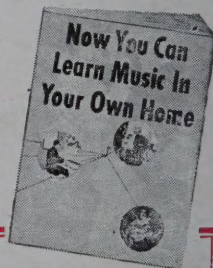
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